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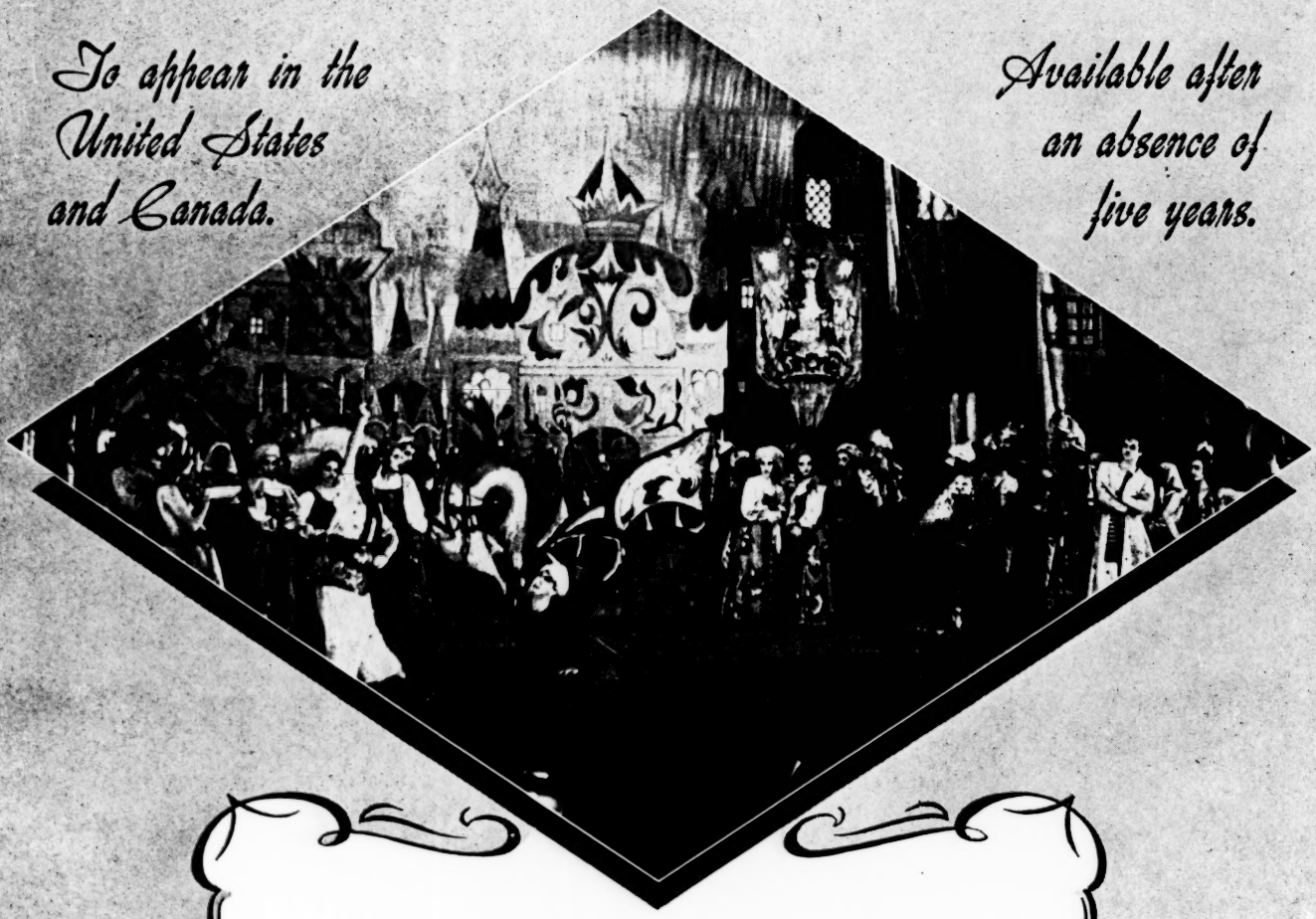

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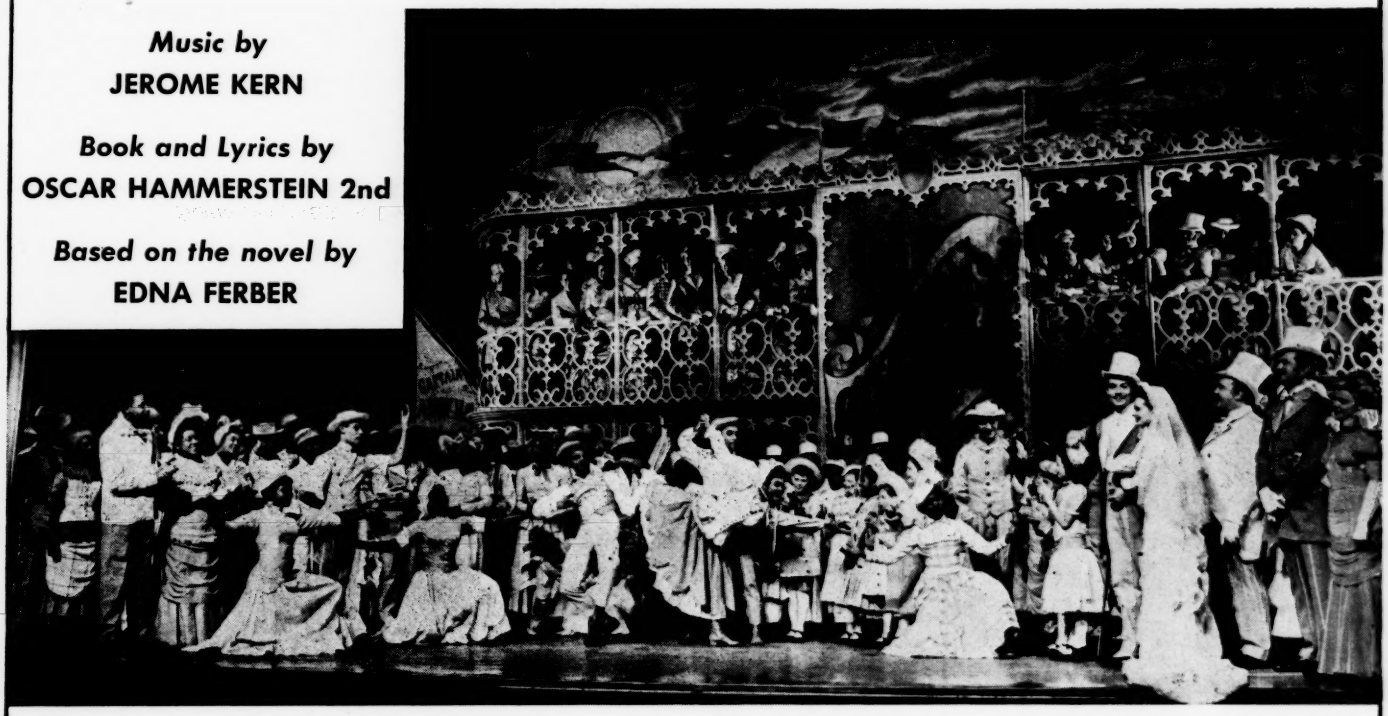

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March

Dance Attractions

New York:

American Museum of Natural History, Central Park W. at 79th St. 3-4 P.M.

Mar. 7. Dance and Melodies of the Pacific. La Meri and Company.

Brooklyn Institute of Arts, 30 Lafayette Ave., Brooklyn, 8:30 P.M.

Mar. 5. Angna Enters

Ethnologic Dance Theatre, 110 East 59th St. 9-10 P.M. Tues. & Wed. each week.
La Meri and guest artists in dances from many lands.

City Center of Music and Drama, 131 W. 55th St. Eves. 8:30, Matinees 2:30. Through March 31st: Ballet Russe de Monte Carlo.

Carnegie Hall. 57th St. and 7th Ave. 8:30 P.M.
Mar. 3. Rosario and Antonio and company of dancers and musicians.

Radio City Music Hall:
"Sky High," staged by Leon Leonidoff takes place in Stratoliner set by Bruno Maine. Gloria Gilbert, The Rockettes.

Roxy Theatre:
Carmen Miranda and sister Aurora headline show featuring dance team Richard and Flora Stuart.

YMHA, 92nd at Lexington, 3:30 P.M.
Mar. 10. Martha Graham & Group

Hunter College, 695 Park Avenue, 8:30 P.M.
Mar. 22. Dudley-Bales-Maslow Trio.

FOLK DANCING:

City Folk Dance Society, 9 E. 59th St.
Saturdays, 9-11:30 P.M.

Community Folk Dance Center, Arlington Hall, 9th St. & St. Marks Pl.
Tuesdays, Fridays, 8:30-11:30.

Country Dance Society, Dalcroze School of Music, 130 W. 56th St.
Thursdays, 7:30-10:30 P.M.

Square Dancing, YWCA, Lexington at 53rd Street.
Thursdays, 8:30-11:30 P.M.

West Side Branch, YWCA, 501 West 50th St.
Tuesdays, 8-11 P.M.

Arlington Hall, 19 St. Marks Place, David Hahn, Instructor.
Wednesdays, 8-11 P.M.

"Squares and Rounds", 5 W. 63rd St.
Wednesdays, 8:30-11 P.M.

International Center, YWCA, 341 East 17th St.
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YMHA, 92nd at Lexington Ave.
Sundays, 8:30-10:30 P.M.

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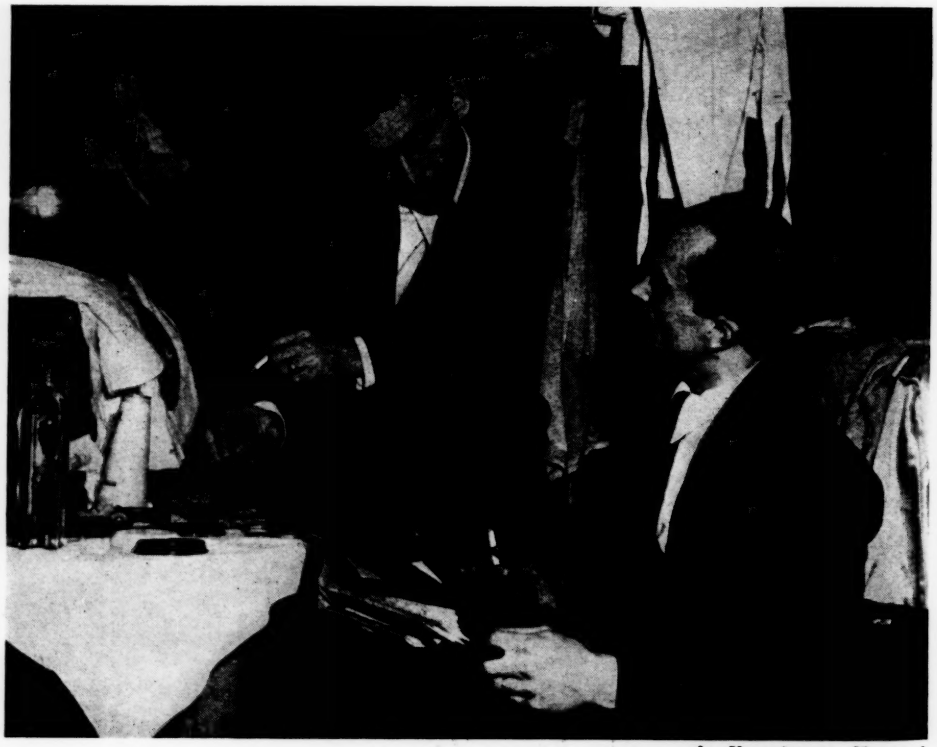
NEWS and CUES

Dance Personalities. The DE MARCOS were chosen America's best team by a nationwide poll conducted by the management of Roseland Ballroom in New York. Awards were given at the 27th Anniversary celebration of the Roseland, and other dancers who were honored were RAY BOLGER, BETTY BRUCE, HARRISON AND FISHER, DOROTHY JARNAC, JEROME ROBBINS and MARTHA GRAHAM . . . CHARLES EDWARD SMITH, jazz authority, features American dancing in his article for the February *Esquire,* following the development of tap from minstrel shows to Astaire and Draper . . . Television station WBKB in Chicago presented a *Hawaiian Fantasy* February 1, with JOY KAWELLA and SUND YI dancing the hula and Korean numbers, respectively . . . First workshop production of the SAN FRANCISCO DANCE LEAGUE showed works by MARIAN VAN TUYL, CARYL CUDDEBACK and MIMI KAGAN and their student groups. In each case the dance was performed, the choreographer presented her explanation of the dance and asked for questions from the audience, and then the dance was shown a second time . . . Of interest to followers of folk and ethnic arts is the revival of the Panama National Carnival this month; national dance of Panama is *El Tamborito* . . . KATHERINE DUNHAM will stage dances for Philip Yordan's new play, *Windy City;* has just completed a book and an album of recordings of West Indian music; and is preparing a group for touring. TODD BOLENDER is training the group in ballet technique . . . Chicago's PAUL SHAHIN is adding more records for dancing, in Vogue albums. Dick La Salle and Kiki Ochart and their orchestras record especially for Shahin's rumbas . . . MAURICE BARON, composer formerly with the Radio City Music Hall, presented his three *Vignettes* in old dance form at a February meeting of the American Society of Music Arrangers . . . JOHN MARTIN, dance critic for the New

(*continued on page* 57)



abc Newspictures, Montreal

First public appearance of favorite dancer Igor Youskevitch, since his discharge from the service, was in Montreal with Massine's "Ballet Russe Highlights." Igor looks over the company's press book with Yurek Lazowski, also of Massine's group.

DANCE

STAGE, BALLET AND SCREEN JOURNAL

VOLUME XX **March, 1946** NUMBER 3

Rudolf Orthwine, Editor and Publisher

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DANCE is published monthly by the Rudor Publishing Co., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, President and Treasurer; Lillian Orthwine, Vice-President; Jacob Landau, Secretary.

Jean Harris took over the dancing roles of Tatiana Riabouchinska in "Polonaise," and is now directing dances for the company on tour. Jean is a pupil of Celli, has been offered a movie dance role in the scheduled "Madame Pompadour," with dances staged by David Lichine. (Walter E. Owen)

Coming in DANCE

The April issue, our annual Ballet Number, with pictures and stories of the Metropolitan Opera Ballet, reviews of Ballet Russe de Monte Carlo, news of the Met season of Ballet Theatre, personality sketches of Diana Adams, Muriel Bentley, Mary Ellen Moylan, Alicia Alonso and Anna Istomina; stories on Michael Kidd, John Taras and Todd Bolender. Also new departments for movies and Broadway shows, music for the dance, plus regular features.

COVER: Vera-Ellen's costume may not suggest it, but she is doing her dance to "I Love an Old-Fashioned Song," one of the featured production numbers of Samuel Goldwyn's Technicolor film, "The Kid from Brooklyn," which stars Danny Kaye.

Charles Magnan

former pianist to Anna Pavlowa and Argentina, also conductor of the Mordkin Ballet orchestra, has just written his third ballet score, "The Circus." Commissioned by Grant Mouradoff, the ballet music has been enthusiastically received at performances of "The Circus," given by the Foxhole Ballet Company. The ballet was premiered January 6 at the Brooklyn Academy of Music. Charles Magnan is one of this country's most famous ballet pianists, and his ballet improvisations are well known in the leading New York ballet studios. Mr. Magnan has been affiliated in the past with such great figures as Serge Lifar and Michel Fokine.

KATHRYN LEE

prima ballerina

"KATHRYN LEE, 18-year-old from Dallas, Texas, was new to Montrealers but she will be long remembered, for she is a dancer by the grace of God. Already equipped with a dazzling technique, she dances with a natural grace and fluidity of movement. Her solo, "Dragonfly," to Mendelssohn's "Spinning Song," was brilliantly done."

—*S. J., Montreal The Herald, '45*

"KATHRYN LEE . . . is center of interest among the personalities . . . Miss Lee has beauty, vivacity, a will to dance and considerable skill. She brings down the house . . ."

—*C. J. Bulliett, '45 Chicago Daily News*

"And . . . there is the charming dancing of one of the freshest and most captivating young ballerinas of recent times—Kathryn Lee."

—*Ed. H. Schloss, '46 Philadelphia Record*

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Editorial

IT IS about fifteen years since I became actively interested in dance arts. In all my activities, which date back to a stage career among other things, I can think of no greater satisfaction than having been a cog in the wheel which has turned dance from an art with the lowest public-appeal to the celebrated art form it has become in America.

When I became associated with Mikhail Mordkin around 1932 for the purpose of building a dance group to perform in college and high school auditoriums, it was almost impossible for male ballet dancers to make a living in this country. At that time, two good dancers, whom Mordkin trained, were in such need that they made his studio their quarters. Several talented ballet girls had to be supported to enable them to continue their studies in the dance profession. These and many more dancers I have known in the past fifteen years are now with first-rate dance groups, in musical shows or in Hollywood.

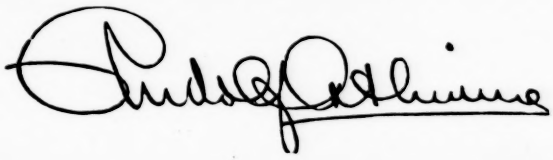
Fifteen years ago I advised every girl and boy who approached me for advice as to their making dance their career, to do anything else *but* that, unless they were exceptionally talented.

Today, at *Dance*, we get calls every week, asking us for available dancers. It is my feeling that there will be many more requests for American dancers in the future to fill the demand for dance attractions in every part of the world. Before and since the war, many of Europe's artists have joined American companies. With the exception of England and Russia, there is no other country where there are organized troupes for the purpose of international travel. Therefore, American companies and artists are in a very enviable position.

At the same time, we are filling a very special and important role. As artists we must guard ourselves from becoming lax and indifferent, as producers from becoming careless in the quality of production and performance—money saved on scenery, costumes, rehearsals and inferior presentations may quickly impede the progress dance has made as good theater. We would not be fair if we did not give due credit to many teachers who have made such fine contributions to dance and who have taken a personal pride in creating good artists, often without remuneration. Without those teachers, there could be no good dance shows.

We here will also continue to improve our magazine to make it representative of the art we serve. Next month's issue will be another step in that direction. With the war over and people everywhere still stunned by the great dilemma, I feel that all of us who are connected with the dance and entertainment professions will have to do a good job to help eradicate hatred and strife among our fellowmen. The teachers through their groups, whether social or stage dancing, can eliminate religious and racial differences. Good social dance breeds better understanding and friendship among individuals. Art schools, folk dance groups and good entertainment can all be instrumental in creating better feeling among peoples, with kindness and respect for the other fellow.

Yours for greater amity and understanding,



WATCH!

for our April issue

New Features,

Prominent Writers,

Modern Layout

Coming, in April, a new and more popular Dance magazine, covering every phase of the dance world from ballet to boogie, from stage to screen. With new motion picture, theater, night club, music and fashion departments by eminent authorities in those fields, and expanded world-wide coverage, including Paris, London, Rome, Buenos Aires, Hollywood, Chicago. Illustrated articles about Rouben Mamoulian, Tilly Losch, Diana Adams, Muriel Bentley, Michael Kidd, Vincente Minelli, Joan Roberts, Belita, John Taras, Raymond Scott, Todd Bolender, Pearl Primus. Special by-line stories by Walter Terry and Joan McCracken. News of the ballets of London and Leningrad. Photographs by Gerda Peterich, Walter E. Owen, Constantine, Alfredo Valente, Earl Leaf and Gjon Mili.

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Skateries

by CLIFF LOCKWOOD

PAUL GILBERT, manager-pro at Skateland, Martinez, Calif., gives us his views on "What's Wrong with Roller Skating on the West Coast" in the following manner:

The first thing I should do is to say that I am not asking a question, but I shall attempt to tell what is wrong. Immediately many western roller rink operators will say that to their knowledge there is nothing wrong with the roller skating business. For their enlightenment, there is a very great deal wrong with the roller business on the Pacific Coast.

The roller rinks, with the exception of a couple of rinks, remind me of ten-cent taxi-dance halls and are conducted as such, especially in their catering to the bobby-soxers.

I just finished a three-thousand-mile trip, visiting the roller and ice rinks from Monterey, California to Everett, Washington. I talked to spectators, skaters, pros and operators. There were many ideas expressed about roller skating; these came mostly from the skaters. All the pros can tell you about skating is: who will win the next state dance or figure championship or how figures should be done or how a dance should be executed. The pro skater's knowledge or foresight of the roller skating business is practically *nil*.

The average skater has a better understanding of the future of skating than the pro has, in that the skater knows what he wants. The spectator is far more exact. The spectator states definitely what he wants or would like to see take place in the roller rinks.

The operator is interested in one thing so dynamic—money—that he can't see anything but the almighty dollar. When you speak to a roller rink operator about improving his business, the first thing he asks is: "How much will it cost?" Unless it is dirt cheap, that will end the conversation. It is an unknown thing for a roller rink operator to run an ad in the newspaper every day, or so many times a week just to be advertising. To do such is

(*continued on page* 12)

GIRL PARTNER WANTED

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STIRLING & RUBIA "The Blond Rumba Team"

Articles in the scrapbook of the above young Irishman acclaim him one of the experts in this country on Afro-Cuban dances. He came from the County Down, speaks with a slight brogue, is tall and blond. He had the distinction of being the only non-Latin male Rumba dancer in the "Cuban Village," New York World's Fair. His Act has played Cafes throughout the Mid-West until the War. Now he is looking for a new partner. Blonde, blue eyes, young, voluptuously built and quite tall. He trains his partners, but take warning, it means long tedious rehearsals and giving up some good times. *Write:* Michael Stirling, 72 E. 190th St., New York City. *Telephone:* FO 5-2716, 8 p.m.

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(Cleveland Plain Dealer)

PHILADELPHIA—Academy of Music (seating 3052):

"The company ended in a blazing riot of color and rhythm."

(Philadelphia Evening Bulletin)

ROCHESTER—Eastman Theatre (seating 3352):

"Antonio amazingly spectacular — Rosario a highly colored personality."

(Rochester Democrat)

NEW ORLEANS—Auditorium (seating 2420):

"Rosario and Antonio are incomparable—great variety and contrast of style throughout the program."

(New Orleans States)

CHICAGO—Orchestra Hall (seating 2582):

"Serious dance art . . . The whole company brought their show to a crashing climax."

(Chicago Daily News)

SAN ANTONIO—Auditorium (seating 5400):

"Dancers of the first magnitude—flawless technique—costumes a pictorial delight."

(San Antonio Express)

LOS ANGELES—Philharmonic Auditorium (seating 2670):

"With the enthusiasm they inspire and the unquestionable superlativeness of this troup, it should be brought back for more appearances."

(Evening Herald-Express)

PORTLAND—Civic Auditorium (seating 3417):

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(Oregonian)

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(New York Times—John Martin)

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(New York World-Telegram)

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(Glenn Dillard Gunn, TIMES-HERALD, Washington, D. C.)

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LONDON NEWSLETTER

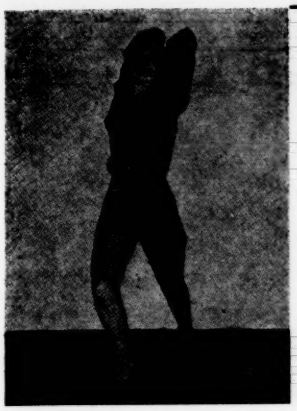
by MARY CLARKE

LONDON, FEBRUARY 1. Early in January, a dinner was held in London to commemorate the Silver Jubilee of the Royal Academy of Dancing. Guests were received by the Founder President, Mme. Adeline Genee, and among the speakers were the Minister for Education, Miss Ellen Wilkinson (who missed a UNO banquet in order to attend), Sir Alan Herbert, Sir Kenneth Barnes, Miss Ninette de Valois and P. J. S. Richardson, editor of the *Dancing Times,* and a telegram of congratulation was received from Queen Mary. The guests included two members of the original committee, Mme. Karsavina and Phyllis Bedells, as well as many prominent figures in the dance world. R.A.D. pupils, dressed as miniature Degas ballerinas, appeared in a divertissement and Pamela May joined them to represent Terpsichore in the final tableau.

The R.A.D. Production Club has just launched a series of lectures with a most interesting talk by Mme. Genee on the ballet in Denmark. Other speakers in the series will be Mme. Karsavina (the ballet in Russia), Arnold Haskell (on ballet criticism) and Ninette de Valois. The scope of the R.A.D. Production Club's activities has been widened so that performances by ballet clubs anywhere in the country will in future be attended by Production Club representatives and the Club will thus be in touch with every choreographic activity in Britain.

While Sadler's Wells Ballet rehearses among the gradually dispersing cobwebs of Covent Garden, Ballet Rambert braves the cold spell in Germany and Ballets Jooss are also on the Continent. Anglo-Polish Ballet is off to India shortly. A second ballet company is being formed by Sadler's Wells, led by June Brae and Leo Kersley, which will appear with the opera company in such works as *The Snow Maiden* and *The Bartered Bride* and will give occasional evenings of ballet during the present opera season. Expectations about the Covent Garden season by the first ballet company are running high and the management is already being inundated with advance bookings—although as yet no programme is announced and even the date of the opening night is vague! An eagerly awaited event will be the début in this country of a Soviet dancer, Violetta Prokhorova, recently married and settled in England, who will dance the Bluebird variation in the *Sleeping Princess* at some performances.

During the pre-Covent Garden lull, the only ballet in London has been supplied by a French film made in 1937! A revival of *La Mort du Cygne* has been enchanting large audiences, not only for its intrinsic merits as one of the most charming French films ever made, but for its utterly authentic ballet atmosphere, the contrasted



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dancing of Mia Slavenska and Yvette Chauviré, and the unusual opportunity of seeing in Janine Charrat, then about 12 years old, all the promise which has since built her into one of the leading dancers in France today, with an additional reputation as a choreographer.

An exhibition of decors, photographs and models illustrating the Soviet Theatre is now being shown in London by the Society for Cultural Relations with the USSR and has brought fresh insight into the magnificence of the modern Russian stage. The Soviet Ballet is well illustrated and the most captivating of all the exhibits is P. V. William's model set for Prokofiev's latest ballet, *Cinderella,* which manages to evoke all the romance of fairyland in an empty set.

London seems to be following America's example in demanding a higher standard of dancing in its musical shows. During the last few months we have seen Wendy Toye stop the show nightly in *Follow the Girls* (she filled the role Baronova danced on Broadway), while Mary Honer, one of the best technicians English Ballet ever produced, has been appearing as principal dancer in a children's play, *The Land of the Christmas Stocking.* Another fine dancer, Hélène Wolska, danced in the *Sleeping Beauty* pantomime in London. *Song of Norway,* produced with an English cast, is at present touring prior to a London season. The choreography for this version is by Robert Helpmann; Moyra Fraser, late of the Sadler's Wells Ballet, is premiere danseuse. It is possible that Celia Franca may also be seen outside ballet now that she has left Sadler's Wells, after a four years stay during which she contributed a variety of sensitive and mature performances.

Skateries

(continued from page 8)

simply out of this Pacific Coast world. Oh yes, the roller rink operators run ads in the newspapers on special occasions—then they want the newspapers to give them million-dollar writeups!

In my talks with the roller rink operators there was always the ice rink subject brought up. Why can't the roller rinks be like the ice rinks? If these roller rink operators only knew that they can go the ice rinks one better for everything they do! To watch a roller skating show or exhibition you don't have to bring a load of blankets and a thermos of hot coffee to keep from freezing to death. Roller rink operators think this over—*you don't have to freeze to death.*

A roller rink can be air-conditioned so that a pleasant temperature is the same in winter or summer. An ice rink has to keep the temperature at a certain degree in order that the ice will not melt or become slushy. When you fall down on ice you get wet, have to change your clothes, may catch cold, etc. When you fall down on the floor you get up, brush your clothes, continue skating.

But the ice operator knows how to advertise, how to promote shows, how to meet the public and to keep the public coming to his place of business. "There is a future to ice skating," you are told. It is beautiful, romantic and monetarily attractive. The ice operator knows that the more girls in beautiful costumes that he has skating, the more skaters and spectators he will have in his ice rink. When you go to an ice rink you see the skaters gliding over the silver surface spiralling, spread-eagling, jumping and spinning. But a roller rink? Go out and jump on a roller floor. The floor man will pull you off of the floor so fast your head will be dizzy. The roller man kills everything in his business which goes to make the ice man a big success. The ice man encourages the skaters to wear beautiful costumes. The roller man tells his male skaters what they must wear, and in some cases, how they must not have

(continued on page 54)

Walter E. Owen

Katharine Sergava, formerly ballerina of the Mordkin Ballet, Ballet Theatre and "Oklahoma!" will soon be seen in new Broadway show.

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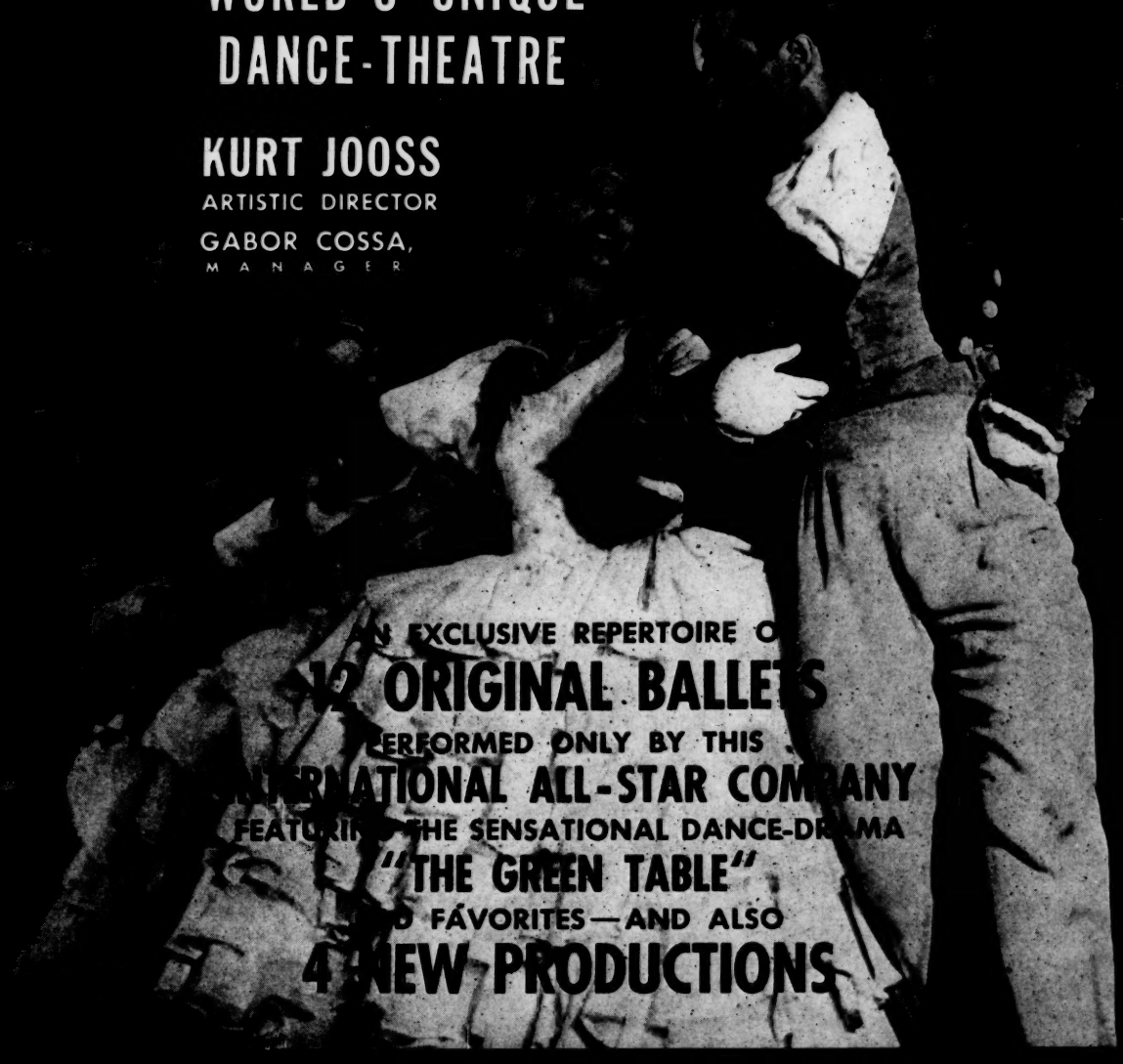

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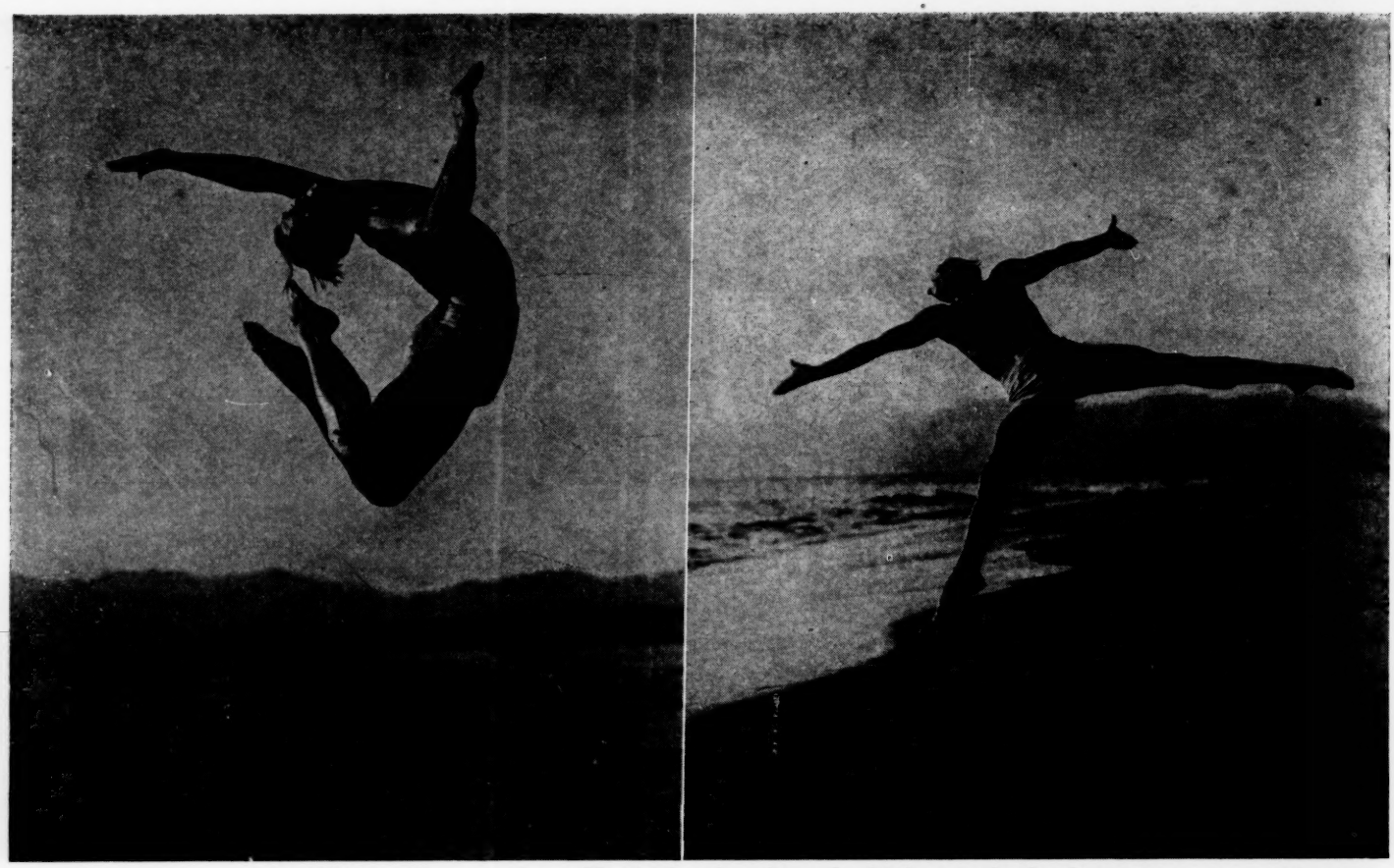


Ivan Kirov relaxes on Santa Monica beach, taking the kinks out the hard way — Constantine

A New "Specter" for Ballet . . . Ivan Kirov

an interview by CONSTANTINE

WHEN BEN HECHT signed Ivan Kirov for the romantic and dancing lead in *Specter Of The Rose,* the dance world in one voice asked, "Who *is* Ivan Kirov? Why have they chosen *him* to portray Nijinsky? Why didn't they sign any one of the leading dancers that are well known to ballet audiences?"

Briefly the answer to all the questions is that Ben Hecht wanted an unknown actor who could dance (or, vice versa) for the lead and Kirov filled all the requirements to a T.

"Many people claim that I am not a real dancer," said Ivan Kirov, "Let me assure them that they are entirely right. I don't pretend to be one. I use whatever I can and whatever I like of the ballet technique for my own purposes. I dance for myself, in my own individual style the way I feel it and not the way tradition would have it."

Born Ivan Kashkevich in Newark, N. J., he is six feet two inches tall, has wavy brown hair and a physique of perfect muscular proportions. Ivan is a definite personality. He likes to swim and is adept at painting and sculpture. He graduated from U.S.C. with a Bachelor of Science degree. While still in college, he set three world's records in backstroke swimming in the 400 meter, 220 meter and 200 yards. He speaks six languages fluently and is not at all impressed with the fact that he has the lead in this much-discussed picture.

He made his dancing debut in 1939 as a soloist at the Hollywood Bowl. Later that year he did a concert at Town Hall in New York. Then he joined Massine's group and from there he did a turn in musical comedy in *Sons Of Fun* where he sang, danced and did a satirical ballet. In the National Company of *Oklahoma!* he danced Marc Platt's role. He returned

Ivan Kirov, dancer, athlete and swimming champ, wins coveted film role in "Specter of the Rose."

to California to appear opposite Mia Slavenska in *Song Without Words.* When he left the musical, he was ready to retire from show business. He began to devote all his time to the plastic arts, when suddenly he was barraged by a storm of letters from Ben Hecht.

The letters were all to the effect that he was wanted for a part in a picture.

"Someone who had seen me in *Song Without Words,* continued Ivan, "in which I did nothing more than get out on the stage and smile, told Mr. Hecht about me and the description seemed to be just what he wanted for his picture. I wasn't interested so I didn't answer any of the letters. They kept calling at Kosloff's Studio and one day caught me in.

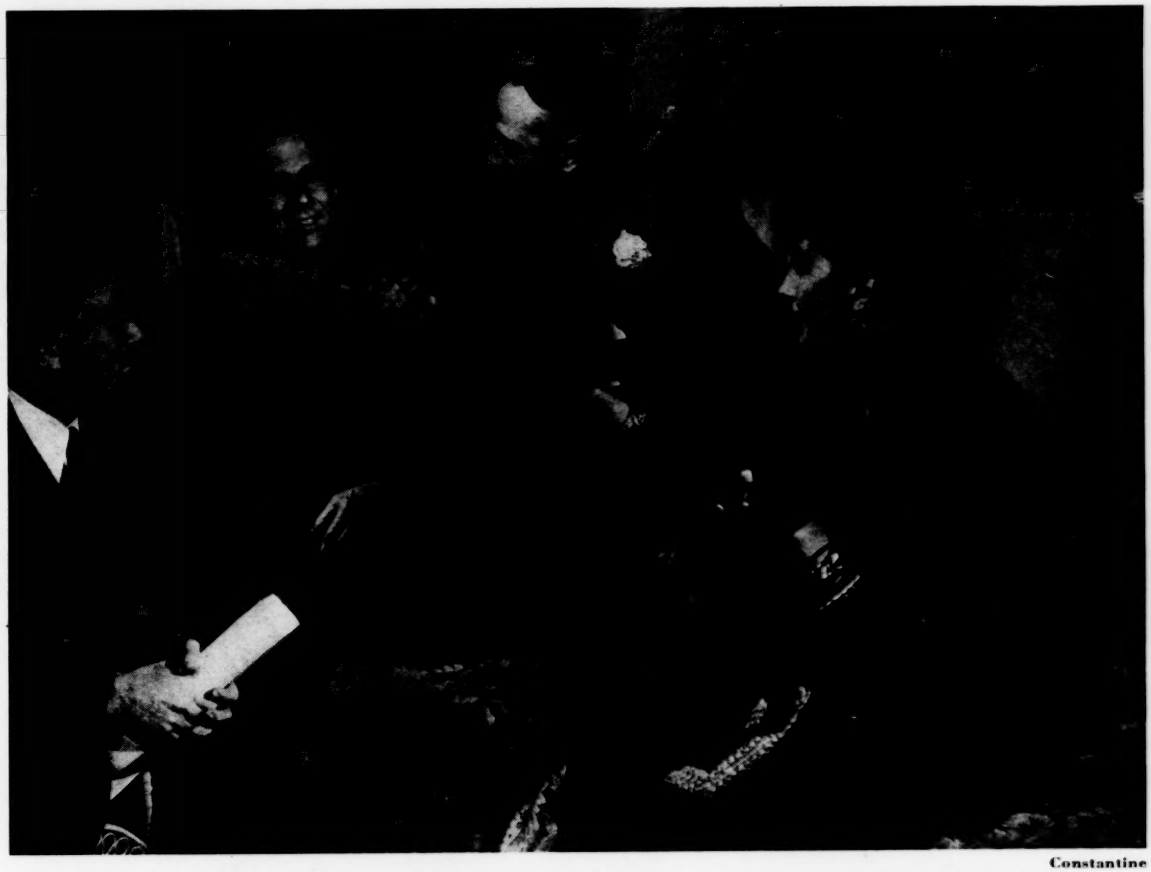
"I made an appointment to see Ben Hecht at the Beverly Wilshire Hotel. I walked into a room. There were a couple of men lying on beds and others sitting around smoking cigars. It looked like a den of iniquity. In an offhand manner, Mr. Hecht asked me if I could dance or act. I replied, 'If I can't do either, then I have been taking money under false pretenses for years.' He laughed. Then someone handed me a script and I was told to return the next day."

Ivan was discovered sunning himself on Laguna Beach.

"I went back to Hollywood," said Ivan, "and had another long talk with Hecht. He assured me that he was on the level with his promises and made all sorts of verbal overtures. I asked him point blank: 'If it's all so sweet and rosy, where is the contract?' He started to hem and haw and said that he had to talk it over with Mr. Yates, the head of Republic, to consider the budget, etc. It seemed like the old run-around again, so back to Laguna I went."

They knew where to find Ivan this time and with a contract all made out, enticed him back to Hollywood where he filled in the blank spaces on the dotted line.

"No I don't portray Nijinsky," said Ivan, "and I am tired of people thinking that I do. Technically speaking, the role of Andre Sanine in *Specter Of the Rose* calls for modern, classical, and light musical comedy styles of dancing. The acting runs the gamut from complete levity to absolute mania. The picture gets its title from a dance sequence which ties in with the story, but I'm thoroughly convinced that people will keep on thinking that this *is* a story about Nijinsky until they see the picture."



Constantine

Ivan rubs talent with big-name stars in his first movie: Charles "Red" Marshall, Michael Chekov and Judith Anderson. Ivan's role, that of the lead, is an original character, Sanine, created by Ben Hecht.

Because of past built-up hopes and disappointments where motion pictures were concerned, Ivan didn't take the offer seriously. He did not return the next day. Instead he went to Laguna for a holiday. The unusual occurred. Ben Hecht *was* serious and when Ivan was nowhere to be found, hired a private detective to track him down.

PM photo by Ray Platnick

Li Ling-Ai, Lillian Gong, Lillian Dong and Jean McNally dance "Love's Lament."

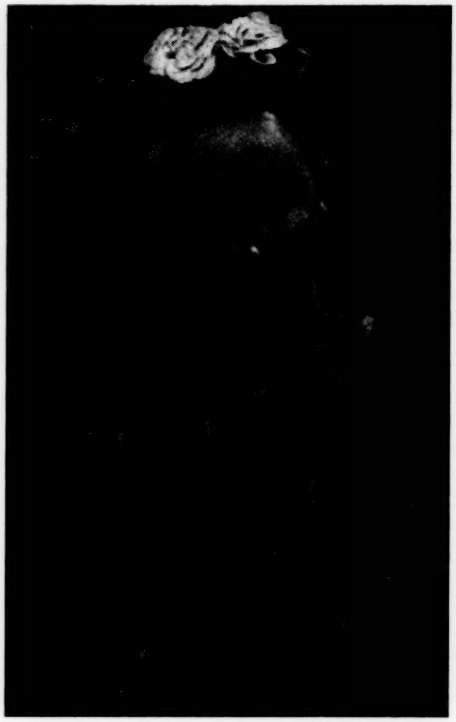
The Chinese Dance BY LI LING-AI

as told to WALTER E. OWEN

BECAUSE CHINESE DANCING is based on an entirely different principle from Western dance, there is a general conception that there *is* no Chinese dancing. In Western dance technique, based on the physical, emotional impulse, movements are from the waist down; Chinese dance is based on ideas rather than the emotions. It is difficult for Western audiences to understand the Chinese dance because there are no foot patterns to follow, and because the dance is so often completely expressed in symbolic hand gestures.

The dance in China was originally a part of religious worship—worship of the sun, the moon, thunder, diverse elements—with the movements going from the waist upwards to the head (symbolically, to the mind). Such movements were intended to express the elements and to portray the human soul in search of the meaning of the universe. This is called *astral dance.*

As the people developed a deeper understanding of spiritual concepts, there arose a group of solo performers, priest-dancers, who depended even more on stylized gestures to express their thoughts in ritual form. Then came a decline in the religious dancing, from a spiritual concept to a physical, due to the snobbishness of the intellectuals toward the dance.



Walter E. Owen

Author Li Ling-Ai demonstrates a hand position for dance expression in China.

After this period, there followed one during which there was much dancing by beautiful women in the Chinese courts. These courtesans used their dances of seduction to gain personal and political power, and upset the rule of the kingdom so much that they were finally banned from the courts. Consequently, they earned the antagonism of the upper class—an antagonism that encompassed dance in general, and the art form nearly disappeared. Although we have remnants of music that was used for dancing, there are hundreds of years in Chinese history that have recorded no dance.

Yet, in the Chinese theater, pantomime and symbolism survived. In the

(continued on page 39)

A NEW YORKER IN HOLLYWOOD

by CONSTANTINE

Film and ballet stars vie for honors in new movies from the big studios. Rita Hayworth, Mladova, Ann Miller, Jack Cole.

ROSARIO AND ANTONIO scored a rousing personal success in their initial concert appearance at the Philharmonic. Vibrant flamencos and fiery gypsy dances were executed by the duo with precise technical brilliance. It was when they d e l v e d into the realms of serious choreography, that they fell a l i t t l e flat. *The Three-Cornered Hat* was inadequately performed with five people which constituted the entire cast. Certainly the hackneyed music of *The Peanut Vendor* hardly served as a suitable comedy piece and why must such able dancers try to sing comedy ditties? Rosario's *Por Alegrias* and Antonio's *Farruca* were thrilling highlights. The Misses Ruiz, Iberia and L o p e z supported n i c e l y and guitarist Villarino and pianist Masciarelli deserve praise for the musical end of the program.

Sonja Henie has purchased the Westwood Ice Rink and renamed it "Sonja Henie Ice Palace". T h i s b i t of strategy assures Sonja a showcase in town for her revues. She hasn't been seen hereabouts in a skating extravaganza since 1936, when she appeared at the Polar Palace.

Rosella Frey gave a formal dinner party in honor of Mia Slavenska. Paul Petroff, Wanda Grazer, George Zoritch, Marylin Radcliffe, Mr. and Mrs. Bishop, and Anne Stewart were among the many guests. We demolished a whole turkey and a ham while the champagne flowed. Miss Frey was a charming hostess and Mia glittered all over the place, dominating the scene with her sparkling personality.

Saw Robert Bell, better known as Boris Belsky of Ballet Russe rehearsing at Columbia. Bob is fresh out of the Navy, having served 2½ years in the Pacific, and 1½ years in Europe. He was awarded the French Croix De Guerre for night landings of French Troups in Jugoslavia. Bob is in dancing shape again and has received a couple of interesting offers as an assistant dance director. With his ballet experience, Bob should prove a valuable addition to any director's staff.

David Lichine is off to Mexico City where he will create a new ballet for Col. de Basil. Tatiana Riabouchinska left by car to join David. It is no longer news that Tania has joined the ranks of dancers who are in the throes of having a baby. She will dance the Prelude in *Sylphides* at the Bellas Artes if she feels up to it.

Nana Gollner and Paul Petroff became the proud parents of a miniature giant born in the Hollywood Hospital. Always a sticker for lurid details, I got them even to the dimensions. Paul Burleson Petroff weighed 8¾ lbs. at Caesarian birth, height 22½", shoulders 14½", and his camera debut was made exclusively for *Dance*.

Lunched with Milada Mladova at the Players, our first get-together in three years. After we thoroughly dissected the ballet world, the California sunshine, and a few Hollywood wolves, not to mention our respective lunches,

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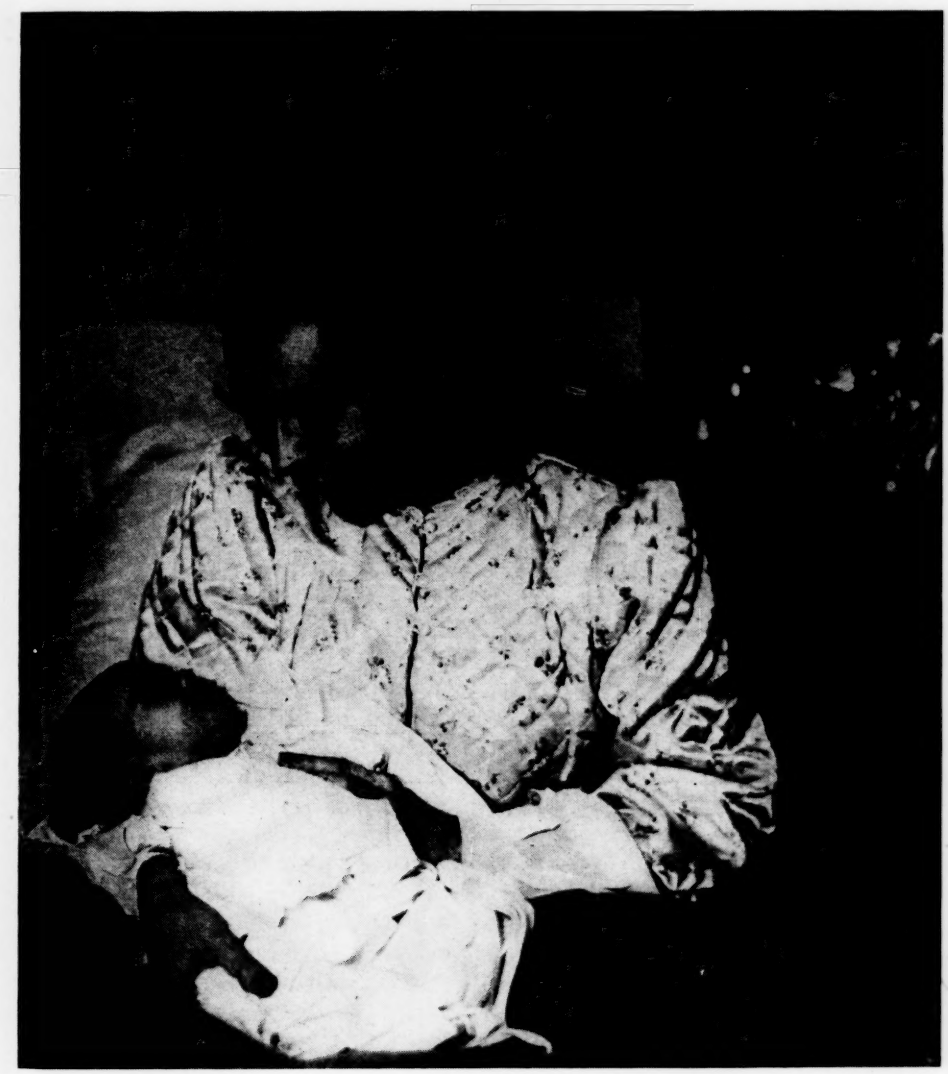
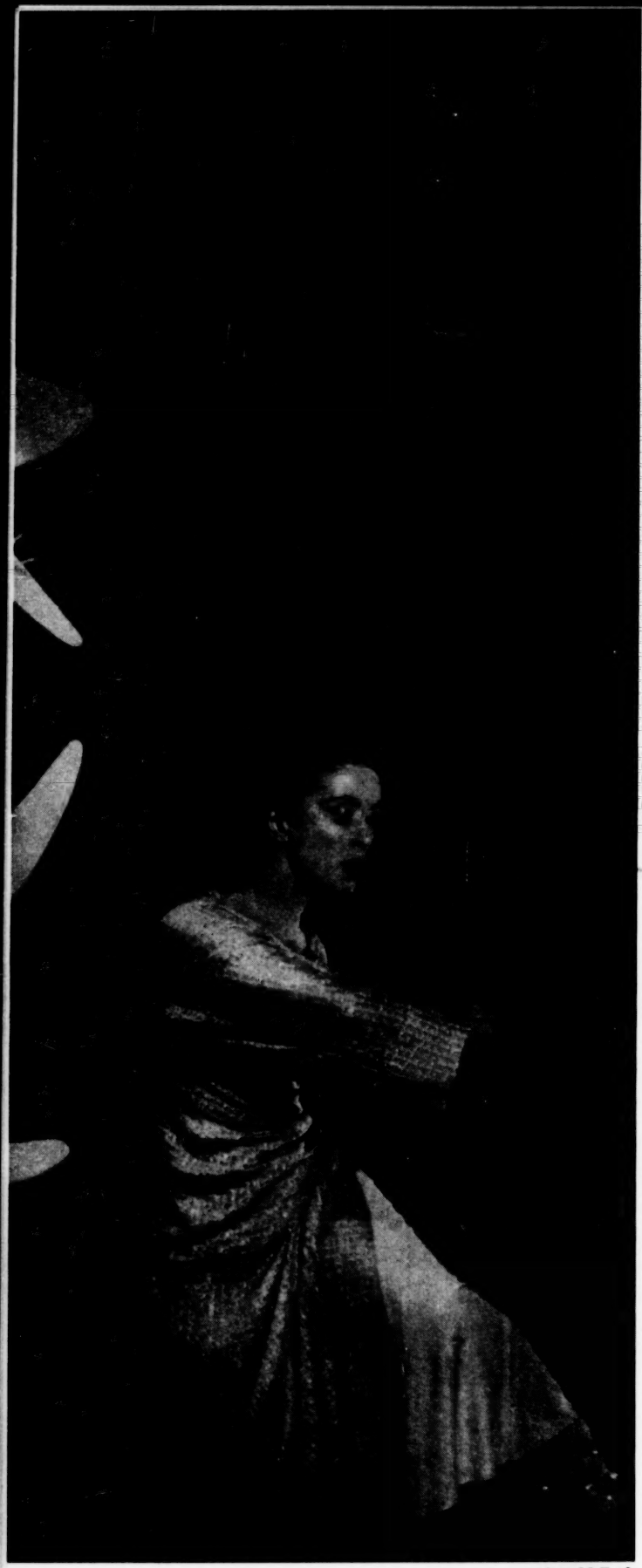


Constantine

Nana Gollner Petroff introduces twelve-day-old son Paul Jr. to the *Dance* camera.



Arnold Eagle

Martha Graham depicts, in modern dance, the psychological makeup of Salome in "Herodiade," to Hindemith's score. Hindemith was inspired by a poem of Mallarme.

Salome and Herodias

from the Bible to Martha Graham

by ARTUR MICHEL

Second and last instalment tells more about various interpretations of Salome's dancing.

AT THE THRESHOLD of the present time, several Salome ballets were created, long since forgotten. A November 1895 program of the *Comédie Parisienne* featured: *Salomé,* a pantomime, by Armand Sylvestre and Charles Henry Meltzer, with music by Gabriel Pierné (a conductor and composer who wrote, among other ballets, one for Bronislava Nijinska as late as 1927). The role of Salome was danced by the young Loie Fuller. It was she who twelve years later enacted the name-part in another Salome ballet: *La Tragédie de Salomé, d'après un Poème de Robert d'Humières.* The music for this work was composed by Florent Schmitt. The opening took place in the *Théâtre des Arts,* in Paris, November 9, 1907. Loie Fuller herself has given us in her *Memoirs* a description of this ballet and her interpretation of the part together with extensive quotations from an article by Jules Claretie. For her performance she employed her famous electric apparatus and with its aid produced fabulous effects of light and colors. In her first dance "she entwined herself in strings of pearls taken from the coffer of Herodias." She did the dance of seduction in complete darkness with incessant illuminations from flashes of lightning. After the decapitation, she presented St. John's head on a brazen charger in a short triumphal dance. Finally, however, in the "Dance of Fear," she chased over the stage in all directions "to flee panic-stricken from the sight of the decapitated head persistently following her and surveying her with martyred eyes."

Oddly enough, Diaghileff displayed an interest in this ballet and had his company perform it, five years later, in Paris and London. Boris Romanoff did the choreography (with décor and costumes by Soudeikine), and Tamara Karsavina danced Salome. The performance was far from a hit. America never got to see the work. New Yorkers, however, had the opportunity of hearing it in the form of a concert piece when, on January 10, 1910, the Boston Symphony Orchestra offered it as part of its Carnegie Hall program.

It was Oscar Wilde who inspired Maud Allan to give life to a "Salome" suite which contributed much to her European fame. It consisted of two dances. The dance of seduction was followed by "The Vision of Salome." This was a dance of a dream which leads the sinner through anguish, fear, and triumph to repentance and atonement. Her *Salome* was performed first in Munich and other Central European cities (in 1907), then in Paris and finally in London, at the Palace Theatre.

In Paris, the dances did not cause any great sensation. But in London, their success was such that—they had to be repeated nightly for more than a year. Carl Van Vechten saw Maud

Riwkin, Stockholm

Ruth Sorel appeared as Salome in her "Dance of the Seven Veils," performed in Warsaw, Poland, in 1933.

Allan's *Salome* in Carnegie Hall, New York, on January 29, 1910. According to him, she "curved her body in contortions which are now conventionally supposed to suggest Salome." He added: "At the end there was no very definite applause." For more on Miss Allan's visions the reader may glance into her book, *My Life and Dancing.*

Gustave Flaubert's Tale

But, before we turn to the most celebrated Salome of this century, Oscar Wilde's tragic figure, we must mention Gustave Flaubert's *Hérodiade* which the great French novelist published in 1877. For there can be no doubt of its influence upon the inception and contents of Wilde's drama. From Flaubert he borrowed the feast in honor of the Roman guests, the quarrel between the Pharisees and the Sadducees (so wittily set to music by Richard Strauss), and, above all, the cistern out of which issues the sound of the Baptist's voice, pronouncing his exhortations. Salome's dance is pictured with such vividness that it certainly warrants a repetition here—with a few abbreviations (translated by Arthur McDowell): ". . . A young girl had just entered . . . Having mounted the dais, she drew aside her veil. It was Herodias, just as she used to be in youth. Then she began to dance.

"Her feet hovered in front of each other to the measure of the flute and a pair of castanets. Her rounded arms seemed to call someone who was forever fleeing. Lighter than a butterfly she chased him . . .

"The castanets gave place to a sound of melancholy little flutes. It was dejection following on hope. Her poses were the embodiment of sighs, and there was such a languor in all her being that one could not tell whether she were weeping for a god or swooning in his arms. The eyes were half-shut, and her body writhed; she swayed her stomach like an undulating wave, made her breasts quiver. And yet her face remained motionless and her feet never stopped . . . The girl mimed the passionate desire which insists on being slaked. She danced like the Indian priestesses, the Nubians of the cataracts, the Maenads of Lydia. She bent over from side to side like a flower tossed in a storm . . . A harp sounded, and the crowd applauded in answer. Salome opened her legs, and, keeping her knees rigid, bent so low that her chin touched the floor . . . Then she circled frenziedly, as if in a mad round of witches, about Herod's table; and he said to her, 'Come! come!' in a voice broken by sobs of passion. She went on turning; the timbrels crashed as if they would burst, and the crowd yelled . . .

"She threw herself on to her hands, with her heels in the air, scoured the dais thus like a large beetle, and then stopped abruptly. Her neck and spine were at right angles; the sheaths of color round her legs went on like rainbows over her shoulders and framed her face, at a cubit from the ground . . ."

Oscar Wilde's Tragedy

Oscar Wilde wrote his drama in 1893 for Sarah Bernhardt in French. She began rehearsals in her theater; but in the end she could not decide to put it on. Paris did not see the play until October 28, 1895, in the *Théâtre de l'Oeuvre.*

In this one-act piece the fate of Herodias' daughter has achieved a unique power of dramatic impact. Within a few scenes the spectator experiences all that leads up to the tragedy and heads toward catastrophe: the sultry, sensuous atmosphere at the court of the tetrarch, Salome's first meeting with the Baptist, the flaming up of her uncontrollable passion for him, his brusque rejection of her desires, the banquet, and Herod's lust for his stepdaughter, his pleading for her to dance, and his oath, and then the dance of the seven veils, whereat she receives her reward, kisses the mouth of the severed head, and at the tetrarch's orders is killed by his warriors.

The public has seen the dance of the seven veils performed by many actresses, and by dancers who served as silent stand-ins for non-dancing actresses during the dance scene. In

Museum of Modern Art

In 1907, Maud Allan graced the stage as Salome.

most cases the spell of the scene was due less to Salome's art than to the drama's pulsing atmosphere and tension that flowed over into the dance. Almost the same thing might be said of the performances of the opera which Richard Strauss composed for Oscar Wilde's book (first given in Dresden, in 1905; New York premiere in the Metropolitan Opera House, January 22, 1907). Only once did the writer see the dance so magnificently realized that it came close to perfection; it was not, however, within the framework of the whole tragedy but a presentation of the dance as a separate entity. This occurred during the dance contest in the then still undestroyed Warsaw of 1933. Ruth Sorel performed the dance to Richard Strauss' music and maintained her audience in a state of breathless excitement. Her achievement formed the climax of the contest, and captured first prize.

A few years later, in 1936, at the International Dance Festival in Berlin, a young Croatian dancer, Mia Slavenska, then eighteen and totally unknown, won her first laurels with a Salome of an entirely different cast. She did not dance Salome, the seductress, but sought to portray a symbolic dramatic figure who perishes in the conflict between "her abominable inheritance of crime and vice" and "the immortal law of life." She executed this version to the *Salome* music of the Russian composer, Alexander Glazounov, who was stimulated to this effort by Wilde's drama. With her striking temperament and extraordinary talent, the promising ballerina succeeded in transporting her first large audience.

Heinrich Heine and Mallarmé

The Church Father Origen and, in his wake, other early Christian and medieval writers gave the name of Herodias to the stepdaughter as well as to the wife of Herod. From ecclesiastical literature, the story of Herodias who induced the beheading of the Baptist penetrated into the popular belief and tradition of many countries. The old German folk legend adopted her for the nocturnal spook of the Wild Chase in which she must ride every night until Judgment Day, the head of the murdered saint in her hands.

Heinrich Heine resorted to this story in his poem ***Atta Troll***:

"For she loved the Baptist once,
'Tis not in the Bible written —
But there yet exists the legend
Of Herodias' bloody love.
"Else there was no explanation
Of that lady's curious longing —
Would a woman crave the head of
Any man she did not love?"

Nightly she rises from her grave and joins that frenzied hunt, the gory head in her hands; from time to time, with mad feminine whim, a childlike smile on her lips, she tosses it into the air and catches it nimbly, as if it were a rubberball: a theme, incidentally, that Heine might have picked up from the writings of one Eusebius, Bishop of Emesa, a preacher of the fourth century (*"caput . . . puellae, pomi instar, lusui fuit"*).

Marcus Blechman
Mia Slavenska's "Salome" was first performed in 1936, to Glazounov's music.

Totally divergent from the German romanticist's was the conception of the biblical princess by the French symbolist, Stéphane Mallarmé, although it will probably never be quite clear just what his conception was. For even if *Hérodiade* does not belong to Mallarmé's more "difficult" poems, it still retains enough obscurity to make it a profound enigma whose interpretation should be attempted only with the greatest of caution. One of its commentators, Charles Mauron, has put it thus: "Part, at least, of the obscurity . . . was intentional"; but, he adds, "there still remains obscurity which was not intended." He explains the specific character of this woman by declaring that she was a reflection of the contradictions in the poet's own nature. Mallarmé, at the very time he was writing *Hérodiade,* "underwent an amazing psychological transformation." Of equal importance seems to be the fact that the poem remained a fragment. For it was intended to become an *"oeuvre cyclique"* which, besides the dialogue with the nurse and the "Canticle of St. John," was to comprise a monologue, a prelude, and a finale.

Herodias, Narcissus-like, gazes at herself in "the cold water" of her mirror; but she shudders at any homage to her beauty and rejects the enhancement of it with perfumes as wanton sacrilege.

She leads a shadowlike existence, a "lonely sister of the moon." She wishes to keep the secret of her nature to herself ("I want naught human"), living "in the idolatry of a mirror." But again, addressing the mirror, she cries:

"Some evening in your severe fount
I of my sparse dreams have known
the nudity."

And she asks: "Nurse, am I beautiful?"

She forbids the nurse to ever refer even by implication to him "whom destiny guards your secrets" and to the "god whom the treasure of your grace awaits." She goes so far as to say: "I love virginity's horror." But, when the nurse has left her, she confesses: "I await a thing unknown."

This literary masterpiece, incomparable in the brilliant virtuosity of its language, has rightly been likened to a Byzantine mosaic. It has the form of a dialogue, but it is not a basically dramatic scene, that is, an action with dramatic development, driving logically and compellingly to a climax. Rather, out of the dialogue between the princess and her old nurse comes to light a portrait of Herodias, an un-

(continued on page 48)

Gerda Peterich

One of the modern dancers for whom John Cage has composed music is Hanya Holm, whose dance improvisations and dance-dramas are among the best in modern work.

JOHN CAGE AND THE "PREPARED PIANO"

by DORIS M. HERING

Composer of modern music invents percussion piano.

A SALIENT CHARACTERISTIC of the modern dance is its tendency to employ original music as accompaniment. As the modern dance has gained in popularity, more and more composers have been drawn by its problems and by its challenge, and new musical names are constantly appearing on programs. But one name—John Cage—has appeared many, many times. During the last three or four seasons he has been responsible for more than twenty dance compositions—something of a record.

About ten years ago in California, while completing his musical studies under Adolph Weiss, Henry Cowell, and Arnold Schönberg, John Cage became interested in percussion, particularly in relation to Schönberg's famous twelve-tone scale. As idea after idea began to percolate, he gave vent to them by organizing a percussion orchestra, and very soon they were merrily banging and twanging away, exploring the possibilities of this neglected facet of orchestral structure.

It didn't take long for local modern dancers to prick up their ears. Here was a young man with feeling for percussion (long a part of the modern dance approach because of Mary Wigman and her followers) and what's more, he was a first-rate composer! And so, headed by Martha Dean of the University of Los Angeles, they approached said young man for scores.

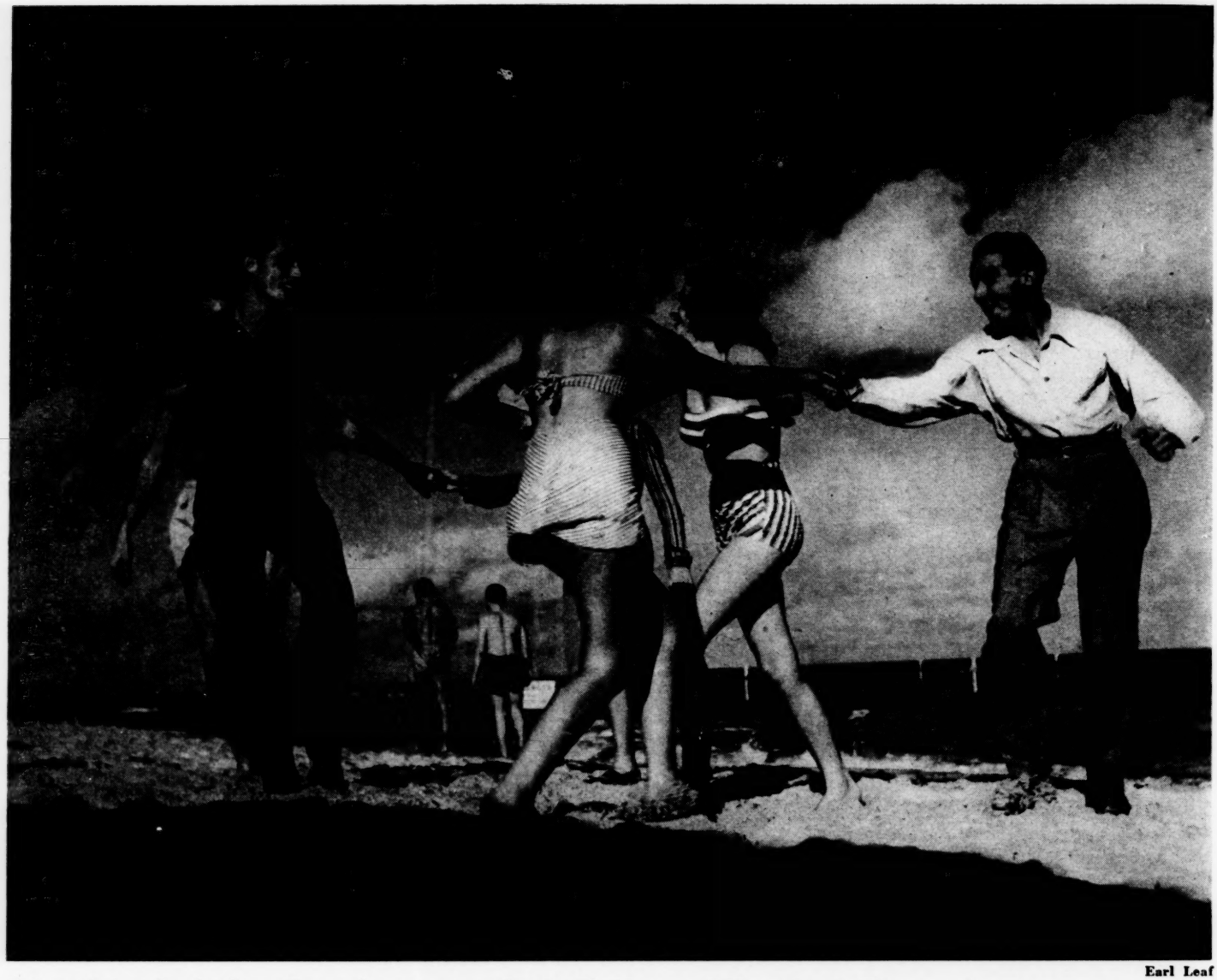
For their first collaboration they selected a dance of youth. It had to have young accompaniments, in the form of toys—fifty sound-making toys. These were placed around a table equipped with a movable microphone. Two players were in charge of the proceedings. Industriously they tinkled toy pianos, wound tiny tractors, and with the aid of the microphone, produced sounds of amazing versatility and aptness.

This early experimentation soon led to a position teaching percussion composition at the Cornish School in Seattle, and here again, John Cage found two separate and equally fascinating roads open to him: a professional percussion group and the inevitable modern dancers beating tracks to his door.

When Mr. Cage talks about the Cornish School days, he does so with a bit of nostalgia mixed with a chuckle or two. They were wonderful days—filled with trial and error and experimentation and hard work and not a little fun. And they were days of discovery, too, for it was here that he devised the "prepared" piano.

Although the prepared piano is a revolutionary musical device, it was born, like most inventions, out of necessity. The Cornish School harbored several fine dancers: among them, Bonnie Bird, Merce Cunningham, Syvilla Fort, Dorothy Herrman. They used the school theater for performances. But the theater had one inconvenience—no pit to house a percussion orchestra, or any orchestra for that matter, and limited backstage space. The only solution was piano accompaniment, and so John Cage had to compose for this medium.

(*continued on page* 52)



Earl Leaf

Rehearsal time for the Serge Gomez dancers, out under the Florida sun of Miami Beach. The group appears evenings in the floor show of the Sapphire Room in the Belmar Hotel and in the afternoon teaches guests how to do tricky Gomez steps.

Nino De Pina and Eleanor Rubin, two of the company, rumba at the waves' edge.

Ballroom on the Beach

Serge Gomez' Outdoor Classes are Popular with Students Eager in Learning to Dance

Dance instruction may often become a bore and a chore to students and teachers, but in Florida, they just move out into the sun! Handsome Serge Gomez, dance and movie star from Cuba (and who has joined the ranks of those who have been screen tested for the film role of Rudolph Valentino) conducts classes at the Belmar Hotel in Miami Beach, and everyone has fun while learning the latest step, outdoors near the Atlantic waves that dance into the class, too. Wet feet, sand in shoes, uneven dance floor . . . nothing matters to this gay troupe of Lindy Hoppers and tango-wranglers.

MAN BEHIND THE SCENES

by DOROTHY BARRET

There's no stopping an ambitious, talented set designer, especially if he is one Oliver Smith, of Ballet Theatre and Broadway.

Marcus Blechman

Young man with a paintbrush and ideas; Oliver Smith is that rare combination of art and business sense.

IN THE OFFICES of Oliver Smith and Paul Feigay, co-producers of the Broadway musicals *On the Town* and *Billion Dollar Baby,* you might run into a tall, blonde fellow who looks like a romantic lead. But don't mistake him for an actor. This good-looking young man, who admits that he has a terror of public appearances, is Oliver Smith: producer, stage-set designer, and co-director with Lucia Chase of Ballet Theatre.

If Mr. Smith has arrived at success early in life, he has also arrived at it by a most roundabout route. He had no intention of entering the theater when he finished Pennsylvania State College in 1939. He was prepared to practice architecture. But building conditions were unfavorable, so he took up painting instead. In 1940 he had a one-man show of gouaches and water colors at the Bonestall galleries, and exhibited work at the Museum of Modern Art, the Brooklyn Museum, and the Chicago Art Institute. It didn't take him long, however, to find that painting is not a very lucrative profession. Obliged to take what odd jobs he could to earn a living, he worked in New York as shipping clerk at Stern's and Gimbel's, as an usher at the Roxy's and even sold chromos, a job he lost when he told customers that the chromos were terrible art.

It was Oliver's travels that indirectly landed him in the theatrical profession. Ever since he was fifteen (when he used his savings for a trip to Alaska), he traveled on a shoestring to some country that interested him. After what he describes as "that long, hard winter working at awful jobs," he went to Mexico. And there the Ballet Russe caught up with him. "It was natural that I should have been attracted to a field that combined all of my interests," he recalls.

The Ballet Russe was playing in Mexico that season and Oliver Smith renewed his acquaintance with several dancers of the company with whom he used to dine in Lexington Avenue restaurants. And so he was drawn into the ballet circle in which he had been encouraged for some time to take an active part by Danilova, Paul Bowles, and William Saroyan, all of whom liked his paintings and felt that he should take up stage designing. His opportunity came as the result of one of those emergencies in the theater which often presage the rise of a new talent.

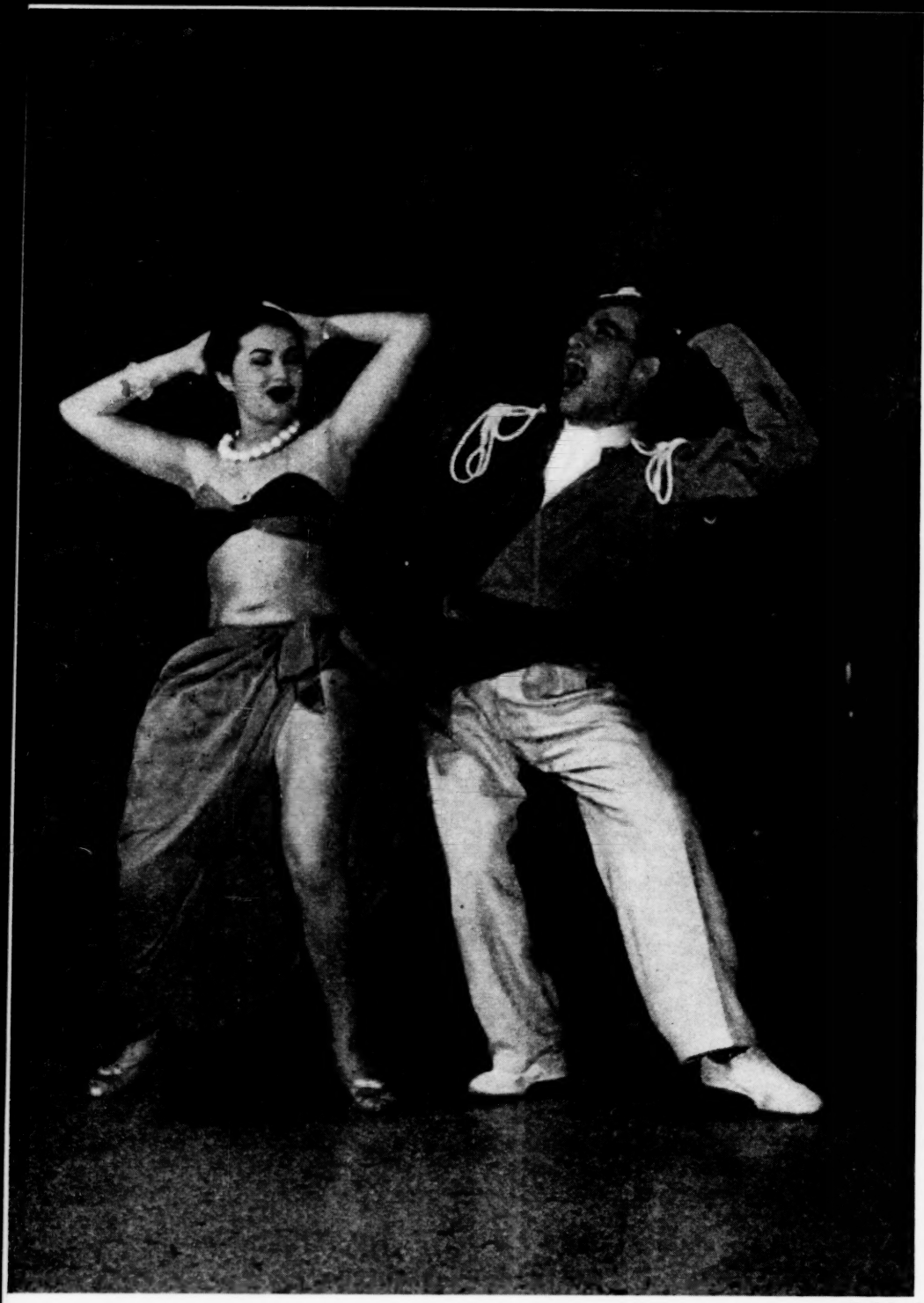
Massine's ballet, *Saratoga,* was about to premiere, the scenic designer had withdrawn, and there was no decor for it. Danilova arranged for Oliver Smith to meet Massine, who immediately commissioned him. "Any painter loves doing work for the ballet because it is pure design," Oliver Smith says, proud of following the precedent set by the great modern painters like Picasso, Braque, Matisse, Derain, and Rouault. After *Saratoga,* Oliver Smith designed the sets for *Rodeo, Waltz Academy, Sebastian, On Stage!, Interplay,* and *Fancy Free.*

As everyone knows, the successful collaboration of Oliver Smith, Jerome Robbins, and Leonard Bernstein on *Fancy Free,* led to their further collaboration on the musical, *On the Town.* With this show, Oliver Smith branched out, not only into designing for Broadway, but also into producing for Broadway. This is how it happened.

When the New Opera Company was formed, Mr. Smith went up to see Paul Feigay, one of its managers, and the visit resulted in a friendship between the two men. One day, over a drink, they decided to produce a show. And so the combine of Smith and Feigay was formed. After a year of planning for *Firebrand,* a production which never materialized, they made up for lost time with the success of *On the Town* and *Billion Dollar Baby.*

As if it weren't enough to be both a designer and a producer, last spring Oliver Smith became co-director of Ballet Theatre, about whose policy he has very definite ideas. He is opposed to the star system, which features stars at the expense of rising talent, and is against the billing "Russian Ballet"

(continued on page 42)



Earl Leaf

At the Kursaal, a waterfront cabaret in Havana, Olga and Donato dance a novelty Cuban song, "He say 'Yes', she say 'No'."

Havana Highlights

A preview of Cuban niteries by EARL LEAF

AFTER FOUR YEARS of tourist famine, Havana night club operators are setting up table in anticipation of new tourist hordes loaded with plenty of dineros to scatter around in this gay and famous capital of the West Indies.

There is no dearth, however, of small cafes and cabarets frequented by the dance-mad *Habaneros* who often put on a better dance show than anything seen in a floor show or revue. These little spots are tucked away everywhere in the city and the suburbs and have, unaccountably, little attraction for the American visitors who seem to prefer the showy, famous places they have heard about from other tourists.

The dance known in the Estados Unidos as the *rumba* is known here as the *son* (pronounced "sone") and the *rumba* is a theatrical dance which is done solo for the most part and requires an entire dance floor for its performance.

Music usually alternates between a dull and dreary version of the American foxtrot and a throbbing, almost savage Afro-Cuban rhythm. None of the Havana clubs have a dinner show. Almost everywhere the dance music starts at 10 P.M., the first show goes on at 1:30 A.M., and the second at 3:30 A.M. The show seems to be a reward for remaining, not an inducement to come.

The Tropicana, in a fabulous setting of a tropical garden, is the new rage among the wealth and fashion of Havana. There the caballeros and their senoras dance under the Caribbean moon and promenade along winding paths through perfumed flower bowers and lotus pools illuminated by concealed lights of many hues.

Over La Tropicana presides the merry and rotund Senor Carre who resembles an all-wise and smiling buddha. The estate is leased from the widow of Senator David I. Walsh who spent $200,000 creating this enchanting fairyland.

Wealthy Cubans, like the rich everywhere, are inclined to snub their own native arts for foreign importations, hence the Tropicana accents American dance artists and music during the summer season and Afro-Cuban artists during the tourist season.

Senor Carre spoke of the difficulty of casting an outstanding Afro-Cuban revue. Many of the greatest Afro-Cuban musicians, dancers and singers lack professional discipline. They cannot be depended upon to turn up at show-time. They are like irresponsible children. They earn a few dollars and disappear until they are broke again. Time and again Senor Carre has seen gifted dancers he wanted to put

Cuba Sets Stage for the Postwar Tourist

into his shows at top salaries, but dared not until they had proved their sense of responsibility.

The current revue, in between the seasons, comprises a slick rumba couple, Foila and Carlos, who presents a civilized version of the rumba. Spanish dancers Paco el Trianero and Margarite perform proficiently in the manner New Yorkers have often seen, and Snowball, *"Bola de Nieve,"* sings at his piano, *a la* Cafe Society Uptown.

The Kursaal Cabaret, down along the dimly-lit back-streets of the Havana waterfront, is advertised for the tourist trade as a "typical Cuban palace," but is an authentic honky-tonk straight out of a Hollywood movie set, inhabited by sailors, stevedores, local desperadoes and other wonderful characters. The place is also swarming with *la policia,* but the fun goes on anyhow. Havana respectables do not come near it, but tourists come to imbibe more genuine color and atmosphere than can be found anywhere else in the city.

The variety show is the best in Havana, especially the rumba team known as Olga and Donato. Olga, a temperamental little savage known throughout the islands as Melocotoniza, or "little peach," throws off all inhibitions when she dances the *son* or *rumba* and the applause shakes down the house when she has finished.

The remainder of the show is less sensational yet generally superior to most night club acts elsewhere. Melba performs several Brazilian and Afro-Cuban dances of exotic interest; Del Carmen and Dardet have a smooth ballroom technique in the continental style; Charles, a negro midget, gives out with an American tap; and Conchita and Rafael Pagan, Spanish team, complete the revue.

The Zombie Club is at the other end of the social ladder and is considered El Morocco of Havana. It offers two bands, rumba and American, a little magazine of society notes on each table, and a floor show consisting of a rumba team, a Spanish team and a singer, none excelling the acts seen elsewhere.

Pre-war Havana visitors will remember this place as the Eden Concert, formerly operated by Senor Carre, now of Tropicana. The music is quite genteel, the clientele never lets its hair down on the dance floor, and one goes there to be seen.

The Faraon is more fun, with the accent on hot music and primitive dance. Decoration is intended as Egyptian but somehow the influences of Turkey, Morocco, Syria, China and India crept into the decor.

The customers come here to dance and dance they do, hour after hour, interrupting only during the two floor shows. Upper and lower crusts of society mix here and have a time for themselves.

Stars of the show are Carliss and Cristian, who have some 200 numbers of every known type in their repertory, with colorful and expensive costumes for each act. They are a professional team worthy of best clubs in the U. S.

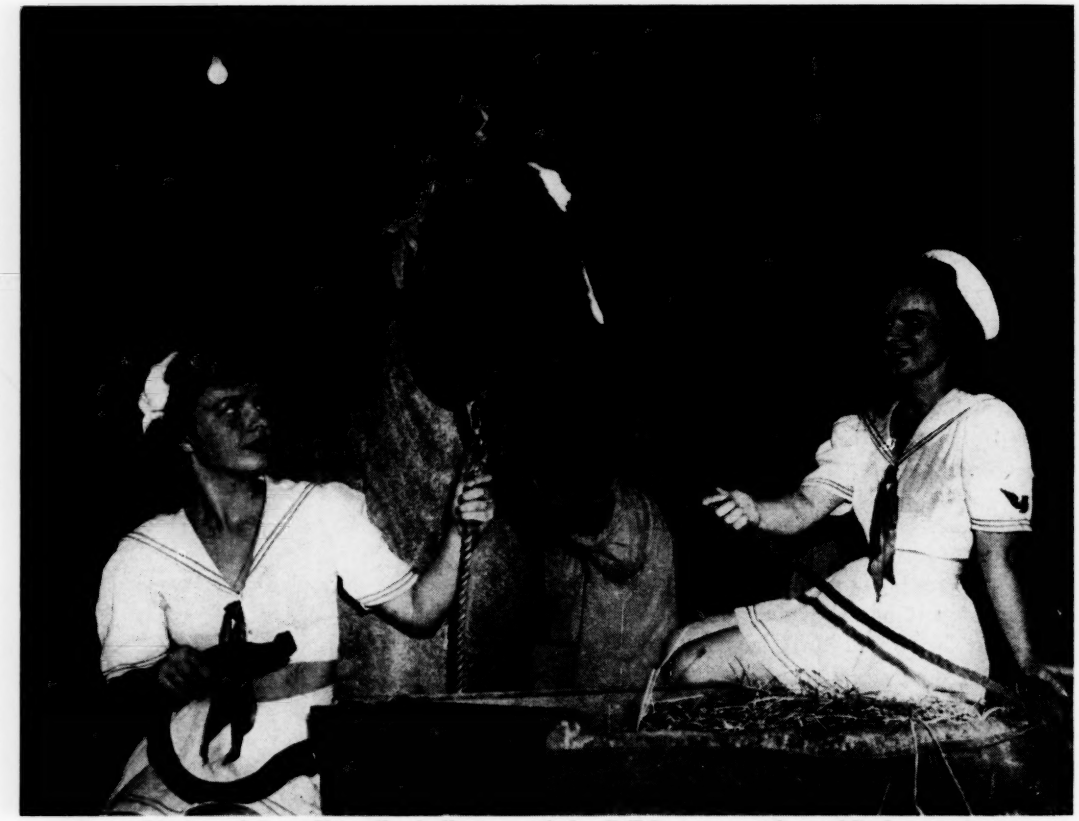
Canelina presents dance and drums straight out of the Congo, the kind of dance that combined with the Cuban *danson* to create the Afro-Cuban *sons* and *rumbas.* Toni and Olga wow the sophisticated audience with their rumba. Brazil's dances are performed adequately by Minina, and Spain's flamenco by Fina de Villa and Anjeh.

Earl Leaf

It's a Brazilian samba as done by Melba, dressed in the best Carmen Miranda style, for the patrons of Havana's Kursaal Cabaret, where Latin-American dance dominates.

DANCE AT THE STATE FAIR

by ANN BARZEL



Patty Olesk and Jean Kinsella, ballerinas of the R.F.D., pose with world's largest horse.

SUDDENLY IT'S SPRING, and lots of dancers in and around Chicago will be calling up Margot Koché to ask if she is starting rehearsals for the "fair show." Miss Koché, who facetiously dubs herself "Queen of the Mud Operas," has for the last ten years been directing dance troupes that play in state fairs and expositions throughout the United States and Canada. They play the Rutland Fair, the Saskatoon Exposition, the North Dakota State Fair and Stampede, the Clay County Fair, the Toronto Exposition, the Chippewa Fair, the DuQuoin State Fair and dozens of other well attended annual expositions you never heard of. As many as 20,000 people a day attend the big fairs, and a good percentage of these see the bandstand show.

Many virtuoso phases of theatrical dancing were developed in the fairs of the Middle Ages and the centuries that followed, and dancing persists in the state fair of our time. These fair shows contain the only dancing, outside of movies, that scores of communities ever see. Dozens of midwestern dancers gained their first professional experience in fair shows.

The dances that Margot Koché arranges and directs are part of the Edgar I. Schooley revues. These musicals are usually presented evenings at the grandstands, and they are distinct from the carnival shows and acts that tour the country. Leading opera singers, name bands and Broadway comedians are often included in the casts. They are put on in large-scale with lavish costumes, elaborate lighting effects, a revolving stage and carloads of chrome-plated scenery.

Miss Koché was a soloist in the Chicago Opera Ballet with Laurent Novikoff and later with the Ruth Page Ballet. She has given solo concerts and arranged ballets for organizations like the Louisville Civic Arts Association. For many years Chicago dancers had found lucrative summer work dancing at the various midwestern expositions, and one year Margot Koché and several members of the opera ballet joined a fair show. When a new ballet number was needed, Miss Koché arranged such a good one that it started something. She was soon doing all the dances for producer Ed Schooley's shows and she influenced him to give the dance a more important position.

Because of her operatic background, plus the fact that the troupe includes several opera singers, excerpts from operas are often given at the fairs. *Carmen* is the most popular, and the fourth act ballet is produced. The most classical ballet presented is the "Dance of the Hours" from *La Giocanda*—for the reason that the music lends itself to band arrangement as that is the usual accompaniment. Offenbach, Victor Herbert and Tchaikowsky are the composers usually drawn from, though a great deal of popular music is used too.

Not all the dance numbers are balletic. However, Miss Koché tries to stay away from the usual chorus line stuff. She has interesting groupings and introduces solo bits. She has even essayed spirituals in the modern manner. And when one realizes that the show plays the Cottonwood County Fair, the North Montana Fair and the Calgary Stampede—such modernism is daring. When fair managements object that the show is "too arty," Mr. Schooley reminds them that the Ford symphonic program is designed for farmers and that it goes over. The argument seems to be conclusive.

Canada loves ballet most and the ballets are always augmented for the Canadian expositions.

The dancers who work in fair shows have a wonderful experience. It is a most satisfactory way to start a the-

(continued on page 36)

TAGLIONI in LA SYLPHIDE

Courtesy collection George Chaffee

The Ballettophile

A column by GEORGE CHAFFEE

A New Classic

THIS IS TO signalize long after the event but, I imagine, for the first time in America, a new classic in dance literature. It is a volume of some 550 pages on *La Taglioni ou La Vie d'une Danseuse* (Taglioni, or the Life of a Dancer), by Leandre Vaillat, published by Albin Michel in Paris back in 1942, when the malefic heel of the German conqueror was upon the throat of France.

Naturally, the war veiled the appearance of this work. Due to difficulties of transport and an abnormal exchange, the volume is as yet still almost unobtainable in America and prohibitively expensive if to be had. Time will adjust that, so be patient. But make mental note of this extraordinary item against the future, for here is a definitive biography of first water, a detailed account of the private and professional life of one of the most famous of all dancers, whose art and ideals are still a gleaming beacon in ballet.

M. Vaillat gained access (by "a happy chance," he says, without further specification) to a wealth of the personal papers of the Taglioni family. There results a biography without parallel in ballet literature for unimpeachable data and precise detail.

This is not to review M. Vaillat's study but merely to bring its existence to the knowledge of my readers and to whet their appetite.

In my notes on Jules Perrot in the December number of Dance Index, mentioned last month, I published a Perrot letter—the first (I then imagined) of his letters to be recorded. I was in error. M. Vaillat's volume contains two others, both of moment.

* * *

And now to return briefly to my unfinished article of last month. Leaving ballet and the circus in the wider sense, I want to turn to drama and opera and the ballet, to ballet for actors and opera singers.

It used to be, of course, that all actors and opera singers were as a matter of course trained in the fundamentals of ballet. Well down into the 19th century basic ballet was still basic social dance, and what professional of the theater did not dance? By 1900 the break-up and separation had become complete—though not, let us hope, final. However, there is no least indication today of a return to better ways in social dancing and ballet insistently remains as incorrigibly acrobatic as the Italians made it in the latter half of the 19th century.

Of course, modern themes in drama (or opera) reflect modern ways and ballet may be dispensed with. But the rub comes with period plays and especially with the great classics in drama and opera of the 17th, 18th, and early 19th centuries, from Restoration plays on, from the operas of Gluck and Mozart through Verdi and even on to Straus. Here something more than mere modern "dignity" is demanded. It is a question of "manners" reflected in every movement and pose as well as of what costume considerations ask.

This is especially true in opera. I recall various unhappy gaucheries and accidents seen these few years past, for instance, a prima donna who was obviously ill at ease in hoopskirts, with results both laughable and disastrous to her tragic role.

The modern walk, the modern bows, the modern movements in general ill become these period pieces. But the mechanical and self-conscious efforts to re-catch the manners and movement of other days by actors and singers without training in the fundamentals of such things is even less convincing.

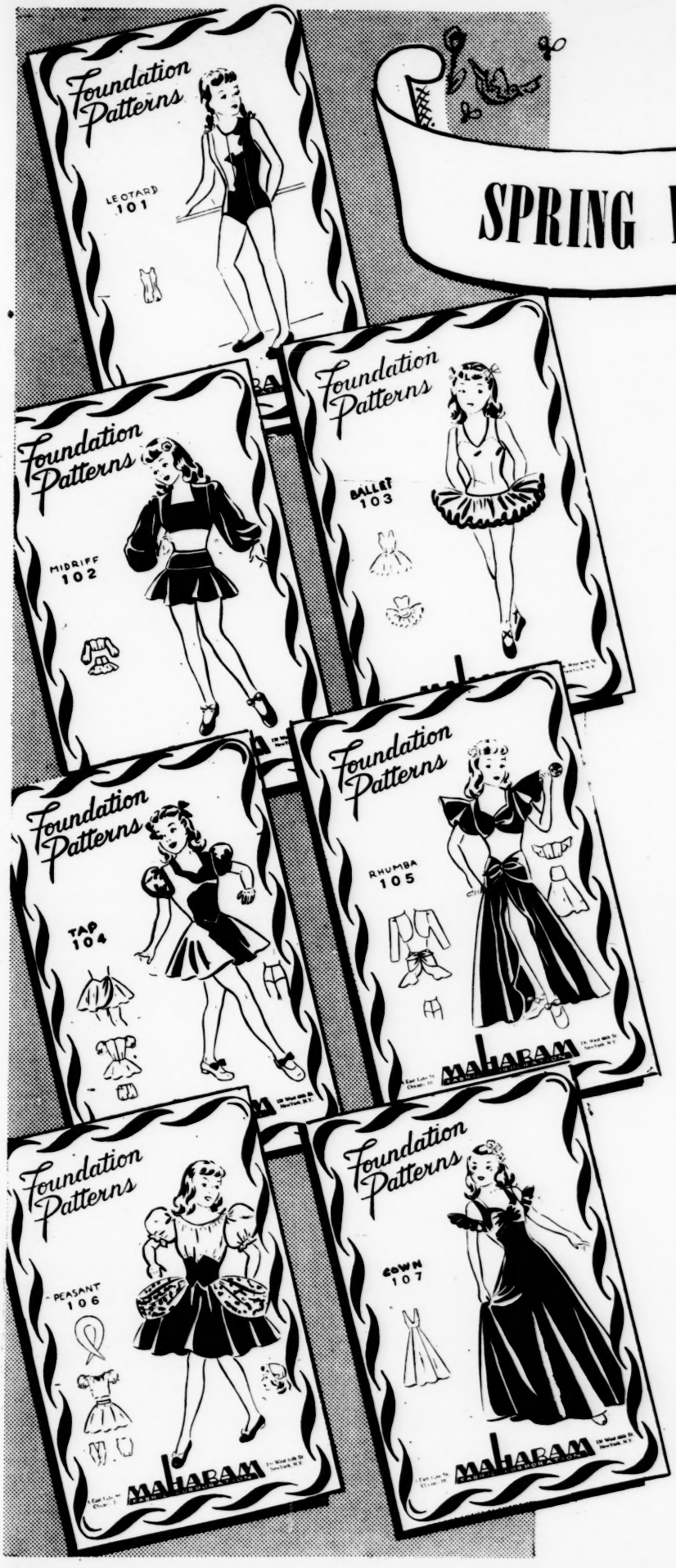
Only ballet training can supply and correct this deficiency. Ballet has changed with the years, but by addition. Its basic principles have never changed. For bodies trained in those practices, the manners and graces and movement and poses of our forefathers can live again as naturally and spontaneously as in the days of *Manon,* of "the *Marchallin*" and the *Chaconne.* It is only ballet that has kept this tradition on as a living heritage.

Europe knows this, has never thought otherwise. America, that once knew and followed it, seems to have forgotten or discarded it. It is a loss to our theater, a blemish that should be repaired by our gifted native artistes, and that easily can, once our serious aspirants in drama and grand opera come to realize its importance to their best and most intelligent efforts to perfect themselves in their art.

This is a detail of acting, to be sure, but not an insignificant detail. For the rounded artiste of the theater, each of calibre in his or her own field, from acrobat to grand opera diva, ballet is a basic desideratum of a proper training. Dance is good, but in these fields today just dance is not enough. The academic dance, ballet, remains a must, today as in the days of Garrick and Siddons, of Malibran and Tamburini.

The Souvenir Print

(Taglioni as La Sylphide. This is Plate 4 in A. E. Chalon's "La Sylphide—Souvenir d'Adieu a Mlle. Taglioni," published in London in 1845. This plate was lithographed by J. H. Lynch. — Vignette in an octagonal border, 11½"x16¾" high; hand colored. This portfolio is the handsomest tribute in art prints ever offered any dancer.)



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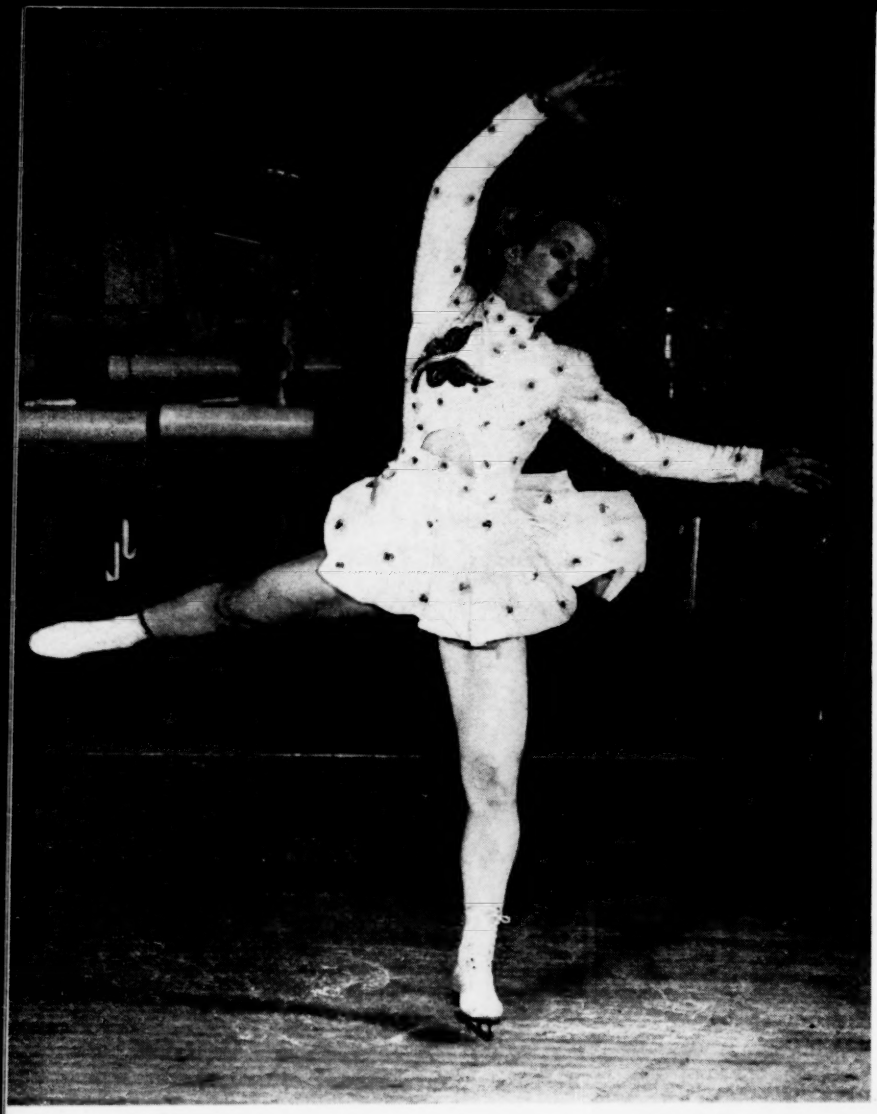


On thin ice—

ABOUT ten years ago, young dance star Donn Arden complained to a night club manager that the badly-trained chorus ruined his act. When asked if he thought he'd be any better at directing the dancers, Donn said, "Yes," and proved it! Today, at 29, he is a top-flight producer of dance and ice shows for hotels, night clubs. Best known are the excellently-staged shows at the Hotel New Yorker, currently starring Adele Inge (left). Each Arden show is different, has originality and good dancing.

Checking the costumes: Donn adds a few feathers to Mary Jane Yeo's and Janice Hamilton tests seams on hers.

Costumes can make a show good or bad. Donn checks over ideas with designer Ben Wallace.

Rehearsal on the frozen stage of the New Yorker Ice Terrace: Donn Arden coaches the skate-dancers for a show. Donn studied under Bob Alton, got his first break from Sophie Tucker.

Impresario—Harry Zelzer Presents

Intricacies of a big job: booking dance attractions.

IT TAKES A LOT of study and practice and heartache to be a dancer, and it takes a lot of managing to get a dancer or a company of dancers presented to the public.

One very rainy day I visited concert manager Harry Zelzer. "Look," said he, happily surveying the storm from the snugness of his office window, "look at all the money I'm making! I have no attraction booked for today."

Mr. Zelzer is a party to the risky business of presenting dancers to the public. First there is the personal manager or the company director who advises the dancer or who whips the troupe into shape and directs its internecine warfare. One of his jobs is to tie up with a national management which will book engagements or a tour for the dancer or troupe. The tour management gets in touch with various local managers and arranges dates and terms for presentation in each city.

One of the best known managers in the last category is Harry Zelzer. The phrase "Harry Zelzer Presents" has appeared on the Chicago playbills of a large number of dancers who have toured America in the last decade. The Ballet Caravan, the Original Ballet Russe, Paul Draper, Argentina, Argentinita, Kreutzberg, the Jooss Ballet, the Trudi Schoop Ballet, The Polish Ballet, Mia Slavenska and her company, Massine's Ballet Russe Highlights, Martha Graham, Doris Humphrey & Charles Weidman, Carmalita Maracci, Berenice Holmes, Ruth Page & Bentley Stone and many others have appeared in Chicago under the Zelzer direction.

And just what has Mr. Zelzer done for them? Everything from selling their tickets and getting their pictures in the paper to making their appointments with hairdressers and masseuses, calling their ex-husbands long-distance and leaving tickets at the box office for mothers-in-law.

The duties of a local manager start with setting a date that will not conflict with those of competing attractions and yet will be convenient for the artist or company. For Mr. Zelzer's attraction this has been preceded by some research into the merits of the performers, for he is anxious to maintain his reputation for managing and presenting only worthwhile concerts. (In the case of dancers, it is Mrs. Zelzer, a former dance accompanist, who is the jury).

Renting a suitable theater and attending to all the details of the theater from stage hands and electricians to box-office men and ushers is a major problem in this day of poor housing.

(continued on page 41)

Fred Fehl

Ballet Theatre revives "Firebird" with new sets by Chagall. Diana Adams and Anton Dolin as they appear in finale.

Dance REVIEWS

José Limon, Beatrice Seckler, and Dorothy Bird were presented on January 13th in the Dance Theatre of the YM & YWHA. Formed last season under the artistic direction of Doris Humphrey, this little group is fast taking its place among first-line modern dance attractions. And deservedly so—for their work shows intelligent planning and considerable range.

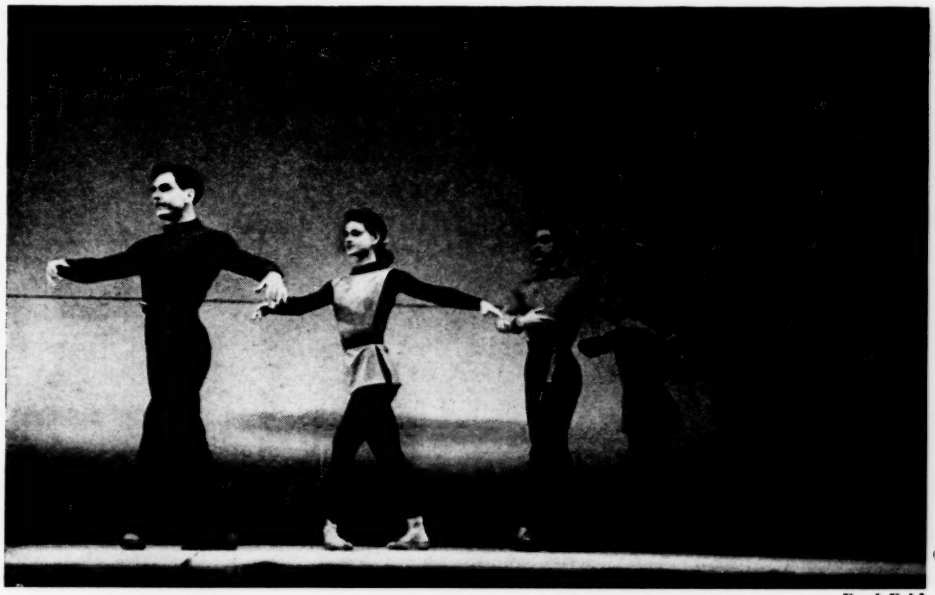
All three dancers have style and marked individuality. Yet they blend well together. This ability to blend is highly important, especially in a work like the Vivaldi *Concerto,* one of the most inventive classical dances we have had the pleasure of seeing this season.

Eden Tree, a little dance play based on the eternal triangle, remains the high spot of their program. Although simple in framework, *Eden Tree* is a wise and meaty little drama that sustains interest throughout. The first scene, one of marital tranquillity, is mature and truly lovely in its use of dramatic understatement, and Miss Seckler helps materially to give it dramatic verity with her eloquent performance. The womanly dignity of her portrait of the wronged wife is a well-balanced contrast to Miss Bird's conception of Lilith, the temptress. Never does Miss Bird become lascivious or slimy in her movement. She makes it seem possible that a man who was so happy with his wife could find her attractive. And in her eventual clash with the wife, she is so hateful and cold that one can understand the prodigal's return. Here indeed is a combination of apt and imaginative choreography intelligently brought to life.

Strangely, Mr. Limón's choreography is more inventive for the group than for his solos. The *Danzas Mexicanas* to music of Lionel Nowak came through unevenly. Strongest and most sympathetic of the three solos that comprised the *Danzas* was "Peon." Patterned mostly on the ground, it evoked a strong feeling of despair. The third dance, "Revolucionario," follows "Peon" in logic because it shows clearly how misery leads to revolt. These two form a dramatic unity somewhat spoiled by the intrusion of "Caballero," a rather superficial portrait of an aristocratic landowner.

Like most expert program makers, the trio ended their concert on a gay note. But though light, it was far from trivial in construction and execution.

Miss Bird's wistful *If I Had a Ribbon Bow;* Mr. Limón's *Charlie Rutlage;* and Miss Seckler's pert *True Love* were neatly woven together in a charming folk setting. We are happy to report that Miss Bird made her final bows wearing the ribbon bow she had so earnestly desired. And if we had our way, we'd bestow a ribbon



Fred Fehl

Jerome Robbins' successful "Interplay" presents ballet in a light mood: Fernando Alonso, Mildred Herman, Tommy Rall, Muriel Bentley and Harold Lang perform.

Edward Ozern

The Hartmans are at it again! Their merciless but lots-of-fun rendition of our jitterbugs heppin' it up rocked the Waldorf-Astoria Wedgewood Room with laughs. Paul and Grace Hartman learned first jitterbug routine from Jack Cole, studied the teen-age antics at the World Fair, added the skit to their own dance comics.

bow on all three dancers for a stimulating afternoon, on Doris Humphrey for her artistic guidance, on Pauline Lawrence for her costumes and on Edith Gross for her accompaniments.

D.M.H.

Ballet Theatre, Chicago. Ballet Theatre had a successful Chicago season. In spite of the fact that seven new ballets were presented, *Giselle* with Markova and Dolin was best box-office—that is, next to *Peter and the Wolf,* which can always draw a matinee kiddie audience.

The dance crowd liked best Balanchine's *Apollo,* which had never been shown in Chicago before. Although it was first made over twenty years ago, this ballet is still very modern. It has pointed the way to a number of choreographers who have consciously taken inspiration or unconsciously been influenced by it. For inventiveness of movements and poses and for beauty of design it has few equals. There are those who caviled at such clumsy or naive stage devices as Apollo pirouetting out of his swaddling clothes or the prop horses and chariot descending from the flies, but these minor details (which we found charming) cannot overshadow or obscure the greatness of a ballet if one is looking with open and educated eyes. Alicia Alonso, Nora Kaye and Barbara Fallis danced the muses and Eglevsky Apollo; these fine dancers, inspired by choreography they obviously loved to dance, turned in superlative performances.

The rest of the new repertoire—*On Stage!, Interplay, Graziana, Firebird, Gift of the Magi*—have been fully described in recent issues of *Dance.* We remarked how popular were the various classical pas de deux —*Don Quixote, Black Swan, Nutcracker.* With ballerinas like Markova, Kaye and Alonso to display, one pas de deux could well be included in each program. It would certainly be much easier on the company than the more cumbersome fourth ballet often given.

Undertow, also new to Chicago, is by this time hardly controversial. The dance-wise set accepted it for the adult, intelligent work it is. Perhaps less inspired than some of Tudor's other ballets, it is still a worthwhile piece. Michael Kidd and Marjorie Tallchief do not have the sinister quality that Hugh Laing and Nana Gollner gave the ballet at its premiere showings, but their performances are good.

There have been new roles acquired by various dancers. Diana Adams now dances Helen in *Helen of Troy* and she does it beautifully. Tommy Rall is dancing Harold Lang's roles in *Interplay* and *Fancy Free.* Fernando Alonso also did several performances of the Lang part in *Fancy Free.* Mildred Herman is doing a swell job of the Bird in *Peter and the Wolf.* Lillian Lanese and Robert DeVoye are alternating with the Alonsos in the classical pas de deux in *Graduation Ball.*

John Kriza appeared in *Les Sylphides* for the first time in his home town. He danced the Mazurka very well and deserved the ovation he got from his very large local following. Rozsika Sabo danced the Queen in *Bluebeard* several times and Barbara Fallis was the lost Princess in the same ballet.

A.B.

Pauline Koner made her annual appearance on the Students' Dance Recitals Series on January 6 at the Central High School of Needle Trades. As usual, she offered a selection of diverting, skillfully danced solos.

Miss Koner is always well received, for she is a polished performer with a better-than-average sense of staging. Her costumes are bright and becoming, her accompaniment competent, and her technique top notch. A tendency toward exaggerated facial expression is happily lost to all except those who sit fairly close to the stage.

But audience popularity is an inaccurate barometer of artistic development, and although Miss Koner is no beginner, she seems not as yet to have chosen between the path of entertainer and that of serious concert artist. As a result, the one suffers by the intrusion of the other.

Ordinarily this state of affairs would not be too serious. The entertainment

world can always make room for another performer, especially with Miss Koner's technique. But when a dancer is capable of fine work like *In Memoriam,* parts of *Out Of This Sorrow,* and certain sections of *Love Song,* it is sorely disappointing to find her wasting time on forced theatricalities like *It Ain't Necessarily So, Judgment Day,* and one or two others.

In Memoriam "For the unknown and the unsung" used the music of Shostakovich to distinct advantage. The dance had sincerity, dignity, clarity of design, and several sections of beautifully expressive movement. One pattern, repeated just the right number of times to emphasize its emotional power, consisted of a high attitude culminating in a back fall . . . excellent example of a technical feat motivated by theatrical necessity.

While *Out Of This Sorrow* contained tense and interesting moments, a stunning "trick skirt" (designed by Ida Koner), and very competent Spanish dancing, its emotion and fire remained largely on the surface. The fierce haunting quality of the flamenco accompaniment was to some extent lost.

In *Love Song* Miss Koner has placed a pronounced burden upon herself with the tender lyricism of *Passing Love* by Langston Hughes and the lush romanticism of Korngold's music. Although the dance was perfectly in keeping with the accompaniment, and at times truly lovely, the latter is strong enough to have its effect without any movement on stage. In fact, it is the song, rather than the dance, that lingers in the memory.

It Ain't Necessarily So, Jitterbug Sketches, and *Judgment Day* are show-off pieces in cute costumes.

Pas de Deux to music of Chopin had the audience guessing. How was the artist going to perform a duet sans partner? She solved the problem ingeniously, (although not in the surrealistic manner promised in the program notes) by wearing a huge ruching around her neck to represent a tutu and by putting ballet shoes on her hands. In other words, from the neck up she was a ballerina, and from there down, clad in velvet jerkin and blue tights, she was the premier danseur. After one became accustomed to the novel effect, the whole proved to be a clever and amusing parody enhanced by really beautiful ballet technique.

Piece To A Popular Tune was given its first performance in this concert and proved to be girlish, unpretentious, and sweet. As an encore it should keep in Miss Koner's repertoire for some time to come.

It is commendable that Miss Koner can hold an audience performing, as she does, entirely in solo works. But perhaps her growth as an artist would be abetted by a venture into partnered or group work. For just as a child's growth is signaled by a turning from awareness of self to awareness of those around him, so a dancer must eventually grow by thinking of movement in terms of others—after he has spent time exploring it in relation to his own self.

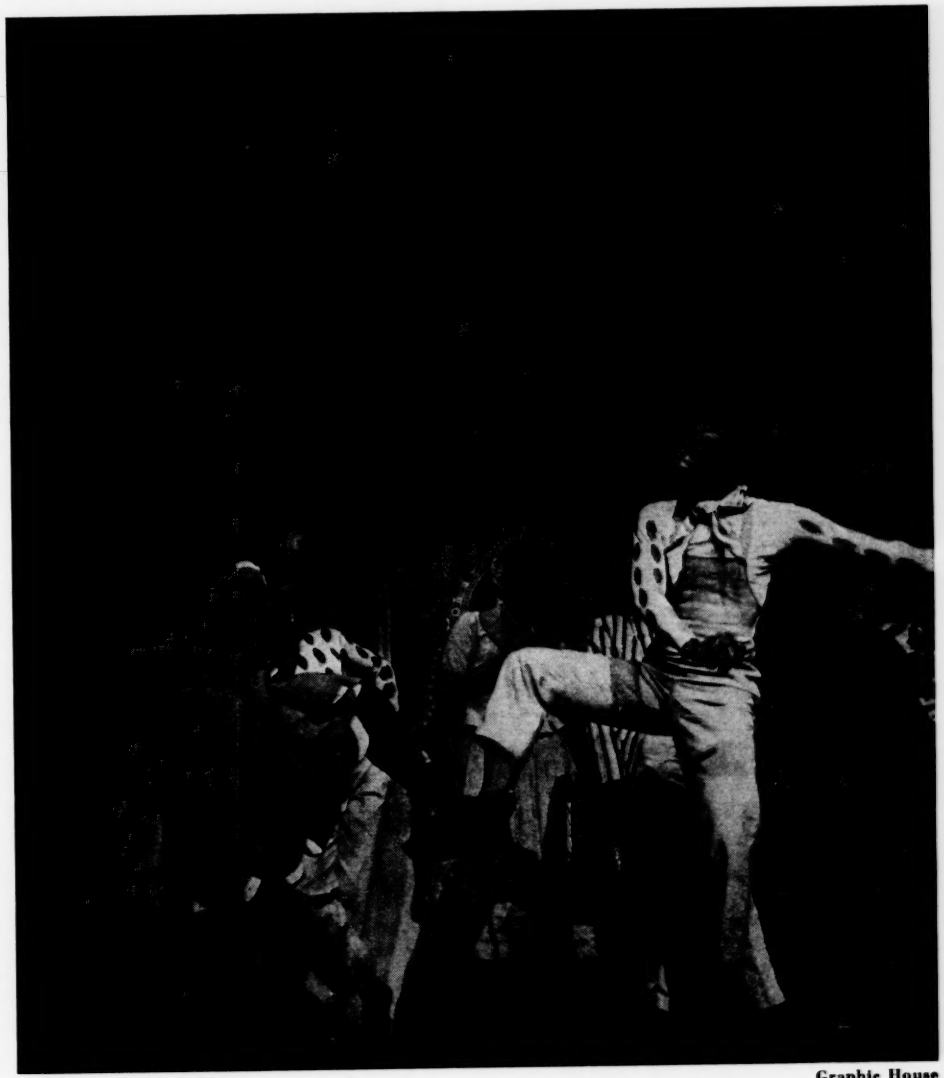
Miss Koner was assisted by Emil Renaa, baritone, Sarah Marks at the piano, and Constance Kistner, narrator.

D.M.H.

Desert Song. The California-produced version of *Desert Song,* now on tour, has Clarissa as leading dancer and ensembles arranged by Aida Broadbent. Clarissa is a magnificent creature and we wish she had more dancing to do. On Clarissa's night off (usually Monday nights) her role is performed by Maria Taweel, a beautiful young dancer who should go far. Maria is a former Chicagoan who appeared with the Berenice Holmes Ballet.

A. B.

Winter's Tale. The Theater Guild's production of *Winter's Tale* has a danced episode, the Sheep-Shearing



Graphic House

Pearl Primus as Sal and LaVerne French as Sam have top dancing roles in "Show Boat," best musical of the season on Broadway. Helen Tamiris staged the dances.

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Columbia Pictures

Given a shooting-gallery set and some effective music, dance director for Columbia's "Tars and Spars" produces clever dance for Anita Alvarez and Marc Platt.

Scene. This was arranged by William Bales, with James Starbuck and Lili Mann as the leading dancers. It is a well-handled bit. Mr. Bales uses the regular actors as well as the dancers and blends them so well that it does not seem an extraneous divertissement. Mr. Starbuck and Miss Mann handle their part of the dancing beautifully.

Anita Zahn and Duncan Dancers. We had an opportunity to delve into the "good old days" when Anita Zahn and her Duncan Dancers gave their recital on January 27 at the YM & YWHA. The "good old days" do not seem quite so good in the light of current trends. For those accustomed to the vigor and insight of our representative modern dancers and to the athleticism of ballet, Duncan dancing, as it is practiced by Miss Zahn and her cohorts, is vapid and naive.

The most charming bits of the program were contributed by a group of tiny tots, who skipped and played innocently. But this same innocence and Arcadian wholesomeness became cloying when exhibited by the older girls.

Miss Zahn herself performed in the music visualization vein with traditional drapery and in the so-called interpretative vein where each word or phrase of a song receives an illustrative gesture.

Genevieve Pitot and Mary Shambaugh provided the piano accompaniments, including a few original compositions, and the program was graciously received by an audience consisting largely of children.

D.M.H.

Eleanor King gave the first of two Sunday evening solo concerts at the Studio Theatre on January 13. Like young Lochinvar, Miss King has come out of the west, but unlike her predecessor, she has yet to conquer.

In Miss King we have a serious performer who displays at times great sensitivity, but at this point she lacks both the technique and the projection to put her ideas across. In the overlong Bach *Partita* #6, which opened the program, her dancing was heavy and uncontrolled. She gained in con-

(continued on page 47)

State Fair

(continued from page 26)

atrical career, for a state fair is an important event in a community. Mayors and governors and leading

James J. Kriegsmann

Don Costello, musical comedy star, will soon be seen in "Loads of Love, Helen."

citizens are connected with them and the "artists" who appear in the shows meet them. The dancers spell glamour to the small town audiences. Every dancer is a "ballerina" and she assists in crowning the "Corn Queen" or the "Dairy King" and poses with the biggest horse or biggest pumpkin or best cow.

A dancer on a tour of the fairs gets an education of America. She sees the country and lives with it on more pleasant terms than her perhaps more proficient sister in a large company, who sleeps on trains and plays a season of one-night stands. Most fairs last at least one week and local blue laws make Sunday performances rare.

Fair show performers usually live with private families near the fair grounds. And the farmers wives usually spend the week trying to fatten the poor, skinny, little girls who are staying with them!

Dancing under the stars is romantic, but sometimes the battle with the elements makes long undies under the tutu a necessity. And more than one

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dancer has tripped off the stage and into the rich prairie mud.

Write-ups in the Bridgeport *Leader* or Allentown *Morning Call* or Bloomsburg *Morning Press* or Edmonton *Bulletin* are long and appreciative and full of superlatives—really something for one's press book.

The most exciting fair is the Calgary Stampede. It starts with a big parade for which the whole region turns out. Picturesque cowboys are there by the hundreds and the dancers come in for a share of the adulation.

Naturally the girls acquire things en route. Handiwork, blankets, linens, Indian jewelry are sold at most fairs and city girls do not have any sales resistance. On one tour a girl got a pet chicken which she kept in a basket, even bringing it to the grandstand every night. One year all the girls fell for cowboy boots, belts and hats. They thought they looked pretty slick in them until the grey morning they got off the train in Chicago and began to feel a bit *too* different.

Any day now Margot Koché will start working on the next fair show and a new crop of dancers will go on their first tour and some spots on the map will unexpectedly see dancers for the first time.

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Chinese Dance

(*continued from page* 16)

Chinese drama so much attention is centered on composition, balance, timing and proportion that a performance in the Chinese theater is an evening of "dancing." All movements in the drama are symbolical dance, but the Chinese call it "acting."

Until recently (about three hundred years ago), the Manchus conquered and held China. They fell in love with the Chinese drama and built magnificent theaters, sponsored troupes of performers and allowed women to reappear on the stage. These women brought with them the stylized hand gestures and facial expression, and attempted to enact scenes by dancing rather than straight singing. (In the Chinese theater, there is almost no spoken dialogue. Everything is sung.)

The intellectuals were still, then, snobbish toward dance and the theater: they considered performers rather low class. Acting and dancing have never developed to the full heights that painting, poetry and the art of making porcelain have reached in China.

About fifteen years ago, Chinese scholars who had been trained in the Western world gained a new respect for the theater and turned to their native drama, to see whereby artistic symbolism could be combined with Western realism to produce a new art form. Only then did the Occident become conscious of Chinese dance.

With the Japanese invasion of China, all work in the theater stopped, except for the propaganda plays, so that the

There are Chinese theater companies in several of the large American cities, where standard repertory of the Chinese drama is played. Performances run about five hours and the thing to do—as many Chinese do—is to come late and leave early, as one session may be too much.

Li Ling-Ai, lecturer, writer, author of two children's books, came to America in 1940 to direct the Chinese Pavilion at New York's World Fair. A few years later, she was technical adviser and co-producer of *Ku-Kan,* a Kodachrome film record of a trip through China via the Burma Road to Chungking; it won the Hollywood Academy Award for the documentary of the year. An authority in the drama and dance arts of China, Li Ling-Ai is a member of the new educational program group for China.

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Constantine

Ann Miller cools off with a coke as she relaxes between scenes on the Columbia lot. Ann's speedy tapping will be seen in "Rendezvous in Rio," new musical film.

dance has suffered another setback. Today, Chinese leaders, closely connected with rehabilitation, are centering their efforts not only on industrial, land and economic reforms, but are trying to devise a new educational scheme for China, inculcating dance into a physical education system that will develop both healthy bodies and healthy souls. This program may evolve a new art form, based on the symbolism of the East and the practicality of the West.

Hollywood

(continued from page 17)

we were late for our next appointments. Milada is dancing with George Zoritch in Warner's *Escape Me Never* and makes her debut as a screen actress in a dramatic scene with Errol Flynn.

Jose Cansino and his Spanish Ballet were seen at a concert at the Philharmonic. To judge it from professional standards would be fatal. Mr. Cansino must have been off key that night because I have seen him dance better. The cast with one exception was not quite advanced pupil stuff. The exception—a youngster who calls himself Roberto, and how he can dance! His *Zapateado* had the house cheering and his crisp, clear technique stole every number in which he appeared. We should hear more from this boy before very long.

Rita Hayworth took over the exclusive Colony House to give a cocktail party for Frank P. Rosenberg, Columbia's new publicity director. This whole column could be filled with the names that attended. Rita did nothing during the two hours that the party was officially in force but stand at the entrance to greet the people.

Ann Miller was all set to retire from films to wed Reese L. Milner, wealthy investment broker, when Columbia throttled Cupid by announcing they would sue Annie for $150,000 if she didn't make the picture that would terminate her contract. The nuptials postponed, Ann is rehearsing away with Jack Cole on the dances for her swan song, *Rendezvous In Rio.*

Tamara Toumanova is being loaned by M-G-M to General Service Studios where Benedict Begeaus will produce *The Life of Pavlowa.* Toumanova will star and Casey Robinson will write the script. Production is scheduled for sometime this spring, then Tamara returns to M-G-M for her first picture under their banner—*Ballerina.*

Impresario

(*continued from page* 32)

And it takes much know-how and know-whom.

Getting the playbills printed after choosing a program he thinks the public will want is another job Mr. Zelzer attends to. Last-minute changes of mind by artists, or company casting troubles can complicate matters.

Informing the public of the dance event is most important. Besides arranging for paid advertisements, the dancer wants her picture in the paper and on every billboard in town. Exclusive stories, interviews and announcements are part of the desired publicity. The manager must be on friendly and diplomatic terms with reviewers, columnists, city editors and the bill posters union. A good live mailing list is a necessity. Besides the large metropolitan dailies, Mr. Zelzer has connections with a number of foreign language papers whose readers are very likely customers of dance concerts.

One battle Mr. Zelzer has to wage is with the novice whose program order, date, etc. is keyed to when the "critics" can come and how long they will stay. Zelzer has a healthy consideration for the public first, and has educated many a dancer to try to please the audience and let the press take care of itself.

Of course the manager's biggest job is to sell the tickets. Mr. Zelzer, or any manager worth his salt, does not sit back and wait for the customers to come. Contacts are made with organizations, blocks of seats are sold for benefits, salesmen are sent out to schools and industrial plants. A fashionable tie-up is very good for extra publicity as well as for ticket sales.

Passes are always a touchy problem. If seats are selling well, the manager has to avoid the "moochers" and keep important people satisfied. If the attraction does not draw, it is just as much a problem to fill the house to respectable proportions and get the passes into the hands of the right people. One Chicago manager recently thought he was being very considerate when he gave out loads of passes for ballet performances to all the dance schools in town. The result was that the few hundreds who would have bought tickets got in free.

Such duties as getting hotel reservations, meeting dancers at the train, getting baggage transported, securing supernumeraries, or extra dancers, renting props, providing rehearsal rooms and rehearsal pianists, getting extra musicians for orchestras, etc. are part of the managerial routine, but in this business there are always extraordinary demands. For instance, there was the dancer who got an acute case of stage fright and became untractable and refused to dance. Mr. Zelzer sent out for a bottle of excellent liquor and after a few stiff shots our recalcitrant dancer regained the courage of her artistic convictions and went on to give a grand performance.

Then there was the stranded troupe invited to lunch at Mr. Zelzer's summer home in Wisconsin, and liked it so well they moved in and stayed for a week!

Performances that are cancelled are a headache. One of Mr. Zelzer's great regrets is the American Ballet that never came. He had booked the company for a week's performance and a terrific advance sale had to be refunded when the plans of the troupe were changed. Then there was the time Veloz and Yolanda were to follow the Original Ballet Russe in the Civic Opera House. The ballet was selling out every performance and it would have been stupid not to extend the engagement. But the ballroom team had been booked months in advance so it was decided to give joint bills of ballet and ballroom dancing, Ballet Russe and Veloz and Yolanda to appear the same evenings. Tickets were selling like hotcakes. We will never know how the combination would have actually worked out, as Veloz came down with pneumonia and the Ballet Russe completed the engagement alone —and only four people who had bought tickets for the joint performances asked for refunds.

Refunds, weather, temperament, late trains—all make managing a pretty nerve-wracking business. Dancers may be nervous before a performance, but they should see Harry Zelzer pacing up and down his office before their curtain time!

APOLOGIES to La Meri for printing an error in her article, *Exit an Hidalgo,* in the January issue. "Argentinita, the tall, the green-eyed, etc." should have read, "Argentina, the tall, the green-eyed, etc."

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Oliver Smith

(continued from page 23)

which is misleading as applied to Ballet Theatre.

"I feel that the first policy of Ballet Theatre when it was at the Center Theater was a very right one, and that the company should return to its former ideals of developing new talent," he says. "Ballet Theatre should stick to what its title suggests, and interpret the American scene in terms of the theatrical excitement which is theater." He is also fighting to get modern choreographers like Carmalita Maracci, Martha Graham and Doris Humphrey to create works suitable for the Metropolitan stage. In addition, he would like to have Balanchine, and perhaps another classical choreographer, compose some new ballets for the company.

Incidentally, Oliver Smith feels that the future holds great things for good ballet choreographers, for they, he believes, are best equipped to handle full productions, knowing as they do so much about music, movement, and scenic effects. In fact, in his forthcoming *Look Ma, I'm Dancing,* a musical about life in Ballet Theatre, he is giving over the direction of the entire show to Jerome Robbins, and at the same time he will launch another choreographer as a director when Agnes De Mille directs the musical comedy, *Tragic Ground,* also scheduled for production soon.

As for his own future, perhaps it is the architect in him that makes Oliver Smith want to add a fourth dimension to the three-sided niche he has designed for himself in the theater.

"Someday," Broadway's 27-year-old producer, director, and scenic designer from Waupun, Wisconsin, admitted, "I hope to write a play."

GI APPROVED DANCE SCHOOLS

So far, *Dance* magazine has received notification that the following dance schools have been approved for study under the Veteran's Administration Bill of Rights:

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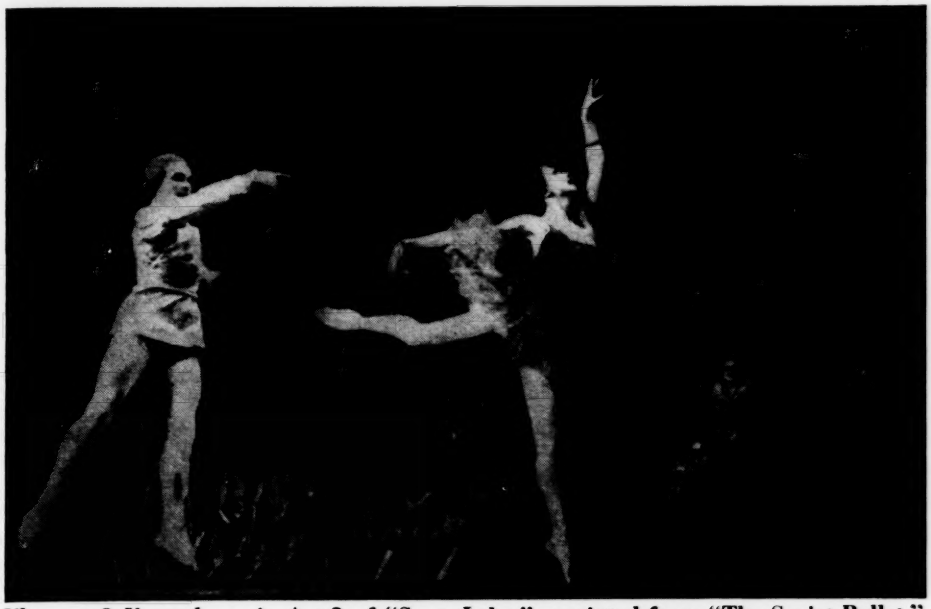

Ulanova & Yermolayev in Act 3 of "Swan Lake," reprinted from "The Soviet Ballet."

New Dance Books Reviewed

The Soviet Ballet *by Iris Morley. Collins, London.*

This is a book which no serious ballet lover can afford to be without. It is, as far as I know, the only really detailed report we have of how the Soviet productions of the classics and particularly how their dancers compare with our own.

All of us who are too young to remember the early Diaghileff seasons have a vague uneasiness that what we see today is only a shadow of the "real Russian Ballet"—and we feel a rush of excitement when Iris Morley agrees with us and declares roundly that such ballet lives only in Russia, but lives there in a splendor and brilliance that is undiminished from Tzarist days. The Soviet Ballet is undeniably still pre-eminent in the world and we are told bluntly that very few of our own dancers would even manage to qualify to be in the graduating class at the Bolshoi Ballet School, let alone the Kirovsky.

The reason seems to be partly in the two hundred years of tradition behind the Russians, partly in the unrivalled excellence of their state-supported system and partly in sheer national aptitude.

It is obvious that economics play an important role in the creation of a national ballet and only under a regime willing to subsidize the arts can the Soviet type of ballet exist. Their dancers are graduated when they are about 16 or 17 and then remain in comparative obscurity until they are 23. This gradual blooming to full maturity gives them depth and a very sure foundation—which means that Soviet ballerinas *last*. Marina Semyonova, "the greatest classical ballerina in the Soviet Union today" is 35 and shows no sign of waning.

The actual ballets now being produced in Russia show little advance on the Petipa formula of the 1880's. The Tchaikowsky classics are still the focal point of the repertoire and the new creations, all three-act ballets, continue to exploit the same themes of history, romance and adventure. Even *Giselle* is relatively unpopular because some hint of mysticism is suspected in the second act, and the modern one-act psychological ballets of Tudor or the sometime surrealism of Ashton and Massine would obviously be quite outside the Russian audience appreciation.

The predominant impression from Iris Morley's book, though, is of scenic magnificence, with unrivalled resources of stage equipment and personnel (*always* 32 swans for the *Swan Lake*

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corps), and above all, the presence of dancers of a stature that we can only dimly imagine and try to comprehend. Between the Leningrad and Moscow schools there exists a difference as marked and as indigenous as that between the architecture of the two cities. The frozen north, the home of the old aristocracy, concentrates on purity of style, while in the old merchant capital at Moscow technical virtuosity and bounding vivacity are applauded.

The Leningrad school (once the Maryinsky, now the Kirovsky) produced Galina Ulanova, whom we have at least glimpsed in films, and whom Iris Morley rates in a class quite alone as a lyrical dancer of unsurpassed merit, true heir to Taglioni and Pavlowa. It is also the school of Semyonova whose Odile in the third act of *Swan Lake* is described as possessing "that sheer dazzling brilliance that can make a ballerina seem to be made entirely of diamonds." And one can imagine her Aurora in the last act of *The Sleeping Princess,* truly a queen and heiress to the great traditions of the Maryinsky.

The Queen of the Moscow school is at present Olga Lepeshinskaya, possessed of a virtuosity which is "literally peerless in the world today." She is inseparably associated with Minkus's *Don Quixote* but I like the picture of her perfection in the second act of *The Sleeping Princess*—"skimming through the part, a gay, vivacious and attractive flirt of 18."

The men are summed up by a negative statement: that they are "neither beautiful youths nor whimsical Pucks," and again it is a question of national temperament: a Russian audience expects a male dancer to look like a man and a Western audience expects him to look rather odd.

The Soviet Ballet is well illustrated with some revealing action studies, although the photographs are not as complete a record of the dancers as the author would have wished because somehow nobody in Russia bothers or even thinks about photographing these national treasures. But the book is, above all, a tonic; it shakes any complacency we may tend to drift into concerning our own ballet, and with unquestionable sincerity sets standards that must in future affect all our judgments.

M.C.

Dance Drawings of Martha Graham, *Charlotte Trowbridge—The Dance Observer, New York,* 1945.

It takes a fine artist—in this case, Martha Graham—to inspire creative effort on the part of another artist. And by the same token, it takes a creative person—in this case, Charlotte Trowbridge—to add a personal quality to the inspiration. Miss Trowbridge has produced a highly original piece of work in her *Dance Drawings of Martha Graham.*

The dances that she has chosen to illustrate (illuminate would perhaps be a happier word) are *Every Soul is a Circus, El Penitente, Letter to the World, Deaths and Entraces, Salem Shore, Appalachian Spring,* and *Herodiade.* To each is brought a different approach, technically speaking, but the underlying purpose is consistent. She goes below the outer surface of the movement patterns and tries to crystallize with pen and ink what motivates them—what is churning there to produce the explosions of movement whose sequence constitutes dance.

In most cases she succeeds with almost uncanny accuracy, simply by varying the quality of her pen line and the amount of detail on the figures. Before the reader knows what has happened, he finds himself rushing from page to page, caught in the strange momentum of Miss Trowbridge's depictions.

Particularly successful are the sequence from *Letter to the World* with its light-lined frivolous creatures in "I'm Nobody, Who are You?"; its heavily-penned, deathlike Ancestress; its flying group formations; and the sequence from *Herodiade* with its solid passion-play figures against a wash background.

Miss Trowbridge's book will certainly be cherished by admirers of Miss Graham's unique art and it should also appeal to those who enjoy the carefully realized examples of modern drawing, framed by modern typography.

D.M.H.

Ballet — 104 Photographs *by Alexey Brodovitch, Text by Edwin Denby, published by J. Augustin, New York.*

A long time ago we borrowed a fast camera, filled it with Super XX film and took it to the ballet. Our past experience had been limited to a box camera and we thought a "candid" camera worked in the same way. We knew nothing of focusing, lens openings, shutter speeds, etc. At the ballet we put an eager eye to the view-finder and an over-zealous index finger on the shutter-release and snapped away. The results were very sad. They looked very much like the 104 photographs in Brodovitch's flossy book that sells for ten dollars.

Edwin Denby has found facets of interest in these out-of-focus, over-exposed, under-exposed, halation-spotted snaphots. He even discerns a different ensemble spirit, and finds that the dancers move in a manner anatomically different from American-trained dancers. To us this book is just inept photography with little else but sentimental value.

A. B.

Ballet Technique Book *by Gladys Hight, Chicago.*

This is a brief pamphlet, but it is decidedly more expansive than the many ballet dictionaries. Miss Hight gives concise descriptions of basic ballet positions, steps and barre exercises. The terminology is in general that used in the British syllabi. There are sketches to illustrate a number of the steps and poses.

Theatrical Dancing in America *by Winthrop Palmer, New York,* 1945, *Bernard Ackerman, Inc.,* 159 *pp.,* 20 *halftone plates* (*subtitled*: *The Development of the Ballet from* 1900).

The theatrical dance in America since 1900 has been a very active affair. Much too active to be treated in the way that Mrs. Palmer has chosen to do.

The free dance, America's real contribution to the theater, is headed by the usual six names—Isadora Duncan, Ted Shawn, Ruth St. Denis, Martha Graham, Doris Humphrey, and Charles Weidman. While these names must of necessity be included in any history of the dance of this century, a host of others have also made valuable contributions and should not be overlooked.

"The Development of the Ballet Since 1900" begins with a brief note on the history of ballet from the days of ancient Rome to the present. Too short to be helpful, it turns out to be an irrelevancy. Then are presented the usual series found in any survey of the ballet—the Russian origin of the

Ballets Russes, Mordkin, Pavlowa, Diaghileff, Nijinsky, De Basil, Kirstein, and Ballet Theatre.

The material for this section is largely drawn from popular sources, which are listed in the bibliography. Here again are superficiality and lack of consistency. Some of the titles are embellished with comment by Mrs. Palmer—others are not. And the listing is by no means complete on the subjects covered. (Incidentally the author of *The Birth of Ballets-Russes* is Prince Lieven and not Liever).

These over-all weaknesses in the framework of the book are further complicated by the fact that the author seems not to have been able to make up her mind whether she was writing a straight factual history, a critical history, or a series of essays. Consequently the book falls somewhere outside of the three.

Isadora Duncan is presented by means of copious biographical material and long eulogies by other writers, topped off by a "summary of significance." Ted Shawn emerges with less biographical material, a listing of his ballets, and no summary of significance. Ruth St. Denis is given biographical treatment with no summary of significance and no list of works.

Up to Martha Graham it is difficult to determine what is based upon personal observation and what is adapted from the observations of others. But when Martha Graham comes into the picture, there is no doubt about this point. The author has seen Miss Graham, probably many times; she doesn't understand Miss Graham's work and makes no discernible effort to do so. Instead of presenting the artist as objectively as possible, she takes recourse to the old device of rhetorical questions—left unanswered. Mrs. Palmer gives an incomplete listing of Miss Graham's works; dwells endlessly on early compositions, which is an unfortunate vantage point for a clear picture of any creative artist; presents a scathing portrait of the kind of woman who admires Miss Graham's art; and caps the whole with a complete five-page reprint of an article by Michel Fokine (who should have known better) on a ridiculous incident that occurred between him and Miss Graham early in the latter's career. It is the kind of article that might form amusing after-dinner gossip, but has no place in a serious work on the dance.

With Doris Humphrey and Charles Weidman the author again breathes a bit easier and presents a more rounded idea of the two artists and of their contributions to theater dance.

The ballet section covers the almost contemporary history of the rise of various ballet companies in the United States. It runs along fairly smoothly and at times interestingly until the latter part of Nijinsky's career, when he brought forth *L'Apres-Midi d'un Faune, Jeux, Le Sacre du Printemps,* and *Til Eulenspiegel.* About these the author says, "But the impact of what Nijinsky said and the way in which

he said it has had more influence on his and the succeeding generation of choreographers and dancers than Fokine's sixty-four ballets and all the so-called 'modern' dancers of Europe and the United States who, with the exception of the Ballet Jooss, Harald Kreutzberg and Doris Humphrey, are very poor imitations or adulterations of his classic realism." For anyone who has seen *L'Apres-Midi* (granting that current interpretations may not be authentic) this is indeed a revelation, but hardly an acceptable one.

The various American ballet ventures and the later works of Ballet Theatre bring the book to a close on the hopeful note that *Fancy Free* indicates a new chapter in American Ballet. (By the way, the bartender in this ballet was Rex Cooper and not Hugh Cooper).

And we close this review on the hopeful note that there will be more reliable books on American ballet than Mrs. Palmer has chosen to give us.

D.M.H.

Six Curtains For Stroganova. *by Caryl Brahms and S. J. Simon. Published by Michael Joseph Ltd., London.*

The story of Stroganova's six curtains, how she entreated, cajoled, schemed and failed to get them, takes us back to the early days of the Ballets Stroganoff. Since this immortal troupe first became known to balletomanes in the western hemisphere in 1937 (when Miss Brahms and Mr. Simon first published their *Bullet in the Ballet*) it has achieved a popularity which is unlikely to be challenged and will never be outlived by any company of merely real dancers.

The new volume paints an enchanting and uproarious picture of St. Petersburg around 1910 when the traditions of the Maryinsky were being rudely challenged by the ambitious Diaghileff and the irrepressible Vladimir Stroganoff from Omsk. Stroganoff's personal triumphs and disasters are deliciously involved with all the great ballet dignitaries of the time while some of the most devastating scenes occur at a Petersburg equivalent of the New York Russian Tea Room.

Two moments I particularly liked: "Disgraceful," said the Maestro. "Bad, bad, bad. You dance like a circus."—and this addressed to the class of perfection at the Maryinsky, comprising Egorova, Trefilova, Preobrajenska, Karsavina, Kyasht, Kschessinskaya et al. And Nijinsky limbering up: "He was clumsy this morning . . . Only entrechat-huit so far. Pfui!"

M. C.

Pioneering Ballet in Australia. *Edited by Peter Bellew. Published by Craftsman, Sydney.*

This handsome book is a well-produced record of the first resident ballet company ever to be formed in Australia. Helene Kirsova, who achieved an international reputation with the Rene Blum and De Basil companies, opened a studio in Sydney in July, 1940, and within a year had built up

a small company of 25 dancers, presenting three ballets, which gave successful performances and formed the nucleus of the present company which has twice the personnel and a steadily expanding repertoire of 17 ballets.

Kirsova began work on barren ground because Australia is not yet theater-conscious and had never suspected that its own dancers could present ballet in the manner of visiting Russian companies. The achievements reported in the present volume are ample proof of how Kirsova has made the wilderness flower and they show a healthy reliance on native talent. Music has been specially commissioned for a large percentage of the new ballets and young painters have been encouraged to experiment and gain practical experience in designing decor and costumes.

An interesting feature of Kirsova's new ballets is her return to the old three-act ballet formula; besides lighter short works she has created several ballets which take up to an hour and a half in performance. M.C.

Reviews

(*continued from page* 36)

trol as the evening progressed, but the heaviness remained and must be listed as a technical weakness to be overcome. There is, too, a need for more dynamic range.

Interesting in concept were the *Moon Dances* to Schonberg's *Pierrot Lunaire* music. The spoken accompaniment in German had the audience wondering whether or not the words had any bearing on the stage action. Since guessing is not conducive to receptiveness, it might be well to print an English synopsis for future programs.

The second half of the evening consisted of *Song of Earth, Hurdy-Gurdy, Ballroom, Spirit Dance,* and *To the West. Hurdy-Gurdy,* to music of Eugene Goosens, while uneven in effect, bore glints here and there of a strange warmth and insight, and *Ballroom,* to music of Morton Gould, achieved moments of good satire.

The costuming was, unfortunately, negligent. In these days, when the modern dance has outgrown the attitude of not caring what it wears, Miss King does herself an unnecessary injustice.

It would seem at this point that Miss King's work lies in the realm of potentiality, rather than actuality and her stay in the east, provided she has plenty of opportunity to perform, should prove of inestimable value to her artistic growth.

D.M.H.

As a result of the Audition Winners concert sponsored on December 30 by the YMHA Dance Center, five names have been added to the ranks of modern dance soloists. The five are Helaine Blok, Ann S. Halprin, Miriam Pandor, Ethel Winter, and Yuriko.

The young dancers displayed a heartening amount of individuality and originality, and it should be interesting to watch them develop.

Yuriko, who opened the program, proves the old saying, "good things come in small packages." For, although she is a tiny person, her technique boasts all the force and flexibility one could possibly demand, and she uses it intelligently. Her *Image,* to music of Debussy, while pleasant to look at and cleanly executed, was not particularly distinguished.

However, with her second contribution, *Thin Cry,* to music of John Cage, she struck a more personal key, and the little dance story came through poignantly and with exquisite simplicity. The score helped greatly to complete the picture.

Opening an enticing package occupied Yuriko's attention in her third solo, *The Gift.* She shook the box, pranced around with it, withdrew from it and was magnetically drawn back; she plucked daintily at its red ribbon, and prolonged the delicious agony so artfully that when she finally did open the lid, someone in the audience gasped audibly from sheer suspense. It takes considerable talent to translate a familiar, almost commonplace situation into valid dance movement. Yuriko definitely succeeded, and the audience loved it . . . and her.

In Miriam Pandor we met an artist who gives evidence of much inward search, but her dancing has not for the most part crossed that inescapable border between consciousness of self and ability to project for an audience. Her first choice, *Adolescence,* she will probably laugh at in years to come.

The Way of No Hope, a dark study with percussion accompaniment composed by Miss Pandor, was the most mature of her three dances. It had direction, force, and considerable clarity of theme. Although the movement rambled at times, there were sufficient high spots choreographically and emotionally to offset this. With a certain amount of cutting, Miss Pandor should have a serious composition of considerable interest on her hands.

Contrary to the usual trend, Miss Pandor relies on acting and snatches of movement, instead of long lines of dance phrasing—which deserve a place in her vocabulary.

Helaine Blok is an amazingly finished performer—so much so that she occasionally forsook content for effect. Her *Far Hour* to music by Doris Halpern, was beautifully danced, delightful to look at, but had very little relation to the theme as stated in the program notes. *A Valentine Out of Season* fared similarly. With *Three Trials in Space,* however, Miss Blok more than vindicated herself, for here she proved that she can employ her lovely fluid movement to artistic advantage. In an abstract but not unemotional approach she built three separate dance scenes around a pair of very interesting geometric figures designed by Allan Block. In addition, Otto Janovitz composed a most appropriate accompaniment for vocalist Evelyn Pasen, Cellist Daniel Stern, and Doris Halpern at the drums. Maturity and theatrical stability characterized this solo of major proportions. The dancer moved about

(*continued on page* 49)

Rhythm and Grace in Ballroom Dancing

Part II

by ALBERT and JOSEPHINE BUTLER

"IF YOU CAN walk we can make you a good dancer in three hours." This familiar slogan has often proved a potent lure to the gullible. Disillusion has followed fast, as the hopeful pupil discovered that there were a few other considerations to conjure with, beyond the ability to put one foot in front of the other.

The identification of the "walk" with modern social dance technique is understandable. With general agreement that ballroom dancing is based upon the mechanics of natural movement, it is easy to see how the "walk" has been used to typify movement as related to the dance. However, the advisability of this too close identification is highly debatable. Psychologically, and as a matter of fact, we do not dance as we ordinarily walk. We should not be led to believe, for the sake of over-simplification, that our ordinary shuffling, slouching walk is the basis of dance form.

For observation of good dance style reveals very little resemblance between the shamble of our everyday tread and the dancer's manner of forward progression, which has been aptly described as a cross between a walk and a run. Then too, forward movement in dancing is only one of several equally important ways of moving. For spontaneous and fluid dancing, we must have equal control in moving sideways and backwards, executing twists and turns, and in making weight changes with our feet together. Finally, the Tango is the only ballroom dance wherein a clean-cut walk is employed. Walking steps are not used in the Rumba or basic Waltz, and where "walking steps" are designated in the Foxtrot or in Waltz variations, a gliding style seems more satisfying than a definite pick-up-and-put-down-walk.

Integration. Occasionally you will be attracted to a dancing couple whose smooth skill in weaving about the dance floor displays a fascinating quality of movement. The lines are long and straight, or when twists and sways occur, the curves are symmetrical from ankle to head.

The secret of this style is first of all a central integrative action that coordinates the dancers' mechanism for efficient and graceful action. The expert in every sport uses this unifying action. Skill, grace and endurance cannot be attained without it. It embodies the poise and the lithe lines of the point-winning diver, it gives balance to the sailor, mobility and power to the boxer, agility and accuracy of stroke to the tennis player.

It is probable that most of those who use this integrative action do so unconsciously. A few individuals use it through all their activities; to others this muscle memory is available for special sports and movement skills and forgotten otherwise. For the rest of us this invaluable habit has gone into the limbo of complete disuse.

However, this unifying action is not too difficult to reacquire with a bit of thoughtful practice. In essence it is diaphragmatic breathing instead of rib or chest breathing. It consists of the simultaneous pulling up of the waist muscles with a shrinking of the lower ribs that enclose and work with the diaphragm. One way to acquire this position is to experiment with a vigorous hiss. This should give you the waist contraction which should be held as much as possible as the air is gently taken in. Even if it has become lazy, the diaphragm will work, if it is controlled in this way.

To acquire tone throughout the torso, practice vigorous exhalation, being sure you are pulling upward in front and downward on the entire back. Let your inhalations be slow, easy and gradual. This method in no way calls for any particular timing of the breathing rhythm. It is simply changing our ordinary sedentary way of breathing for the more efficient mechanism we need for vigor in action.

The resulting integrative action gives an easy control of either the hips, the

(*continued on page* 53)

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ARTISTS NOW BOOKING SEASON 1946-47
beginning page 6

Salome

(*continued from page 20*)

veiling of her innermost being. We meet her in her own secluded world, in her dream of waiting for the unknown. But, the scene does not close with the appearance or even an announcement of the thing unknown; Herodias remains surrounded by her "reveries." The reader never learns what happens later. Perhaps those parts of the cycle that remained unwritten might have enlightened him.

Martha Graham's Herodias

Nor does the recent, danced version of Mallarmé's poem seem to contribute anything to the understanding of the original *Hérodiade*. Rather more—if the writer has correctly grasped it—the dance created by Martha Graham to Paul Hindemith's composition *Hérodiade* purports to be an original paraphrase than an authentic interpretation of Mallarmé's verses. The contents of Hindemith's music should be discussed only after more frequent hearings. At any rate, its character does not appear to contradict the spirit of the dance which it accompanies.

A reference in the printed program attempts to elucidate the dance. It reads: "The scene is an antechamber where a woman waits with her attendant. She does not know for what she waits; she does not know what she may be required to do or endure, and the time of waiting becomes a time of preparation. A mirror provokes an anguish of scrutiny; images of the past, fragments of dreams float to its cold surface, add to the woman's agony of consciousness. With self-knowledge comes acceptance of her mysterious destiny; this is the moment when waiting ends.—Solemnly the attendant prepares her. As she advances to meet the unknown, the curtain falls."

Although this authentic note is somewhat reminiscent of Mallarmé's wording, it becomes immediately clear that the meaning of this work is quite different from that of Mallarmé's poem. This woman "waits"; and her waiting becomes a state of preparation for the meeting with "the unknown." The woman's preparation for what is about to come is an inner struggle which makes her ripe for the meeting. Here is true drama, impassionate drama. It develops not so much in the dialogue between the woman and the nurse, who has now become an attendant, as between the woman and the mirror. It is characteristic that Martha Graham originally called her creation *Mirror Before Me*. Only after the first performance in Washington did she rename it *Hérodiade* at Hindemith's request. True, the role of the attendant is closely connected with the dramatic progress; she appears as admonitor and warner. But at the same time, her dances serve to give the action structural form, to divide it into scenes. These scenes unfold the fate of the woman in four dances.

"Herodiade" by Charlotte Trowbridge

Herodias appears, from up-stage center, with deliberate steps, doom-laden, and, following a rectangular course around the right side of the stage, approaches the mirror on the left front. She stops before it with lifted arm, tensed hand. What she beholds therein, we do not know: Is it the past, the future—is it her hopes, her fears, her secret dreams, her somber nightmares? Now, the servant enters and hastens to her with her motive of humble, devoted step, advancing with deeply bent, widely spread knees, to touch her mistress lightly with her hand, first once, and then, after a hesitating continuation of her dance, a second time.

Herodias—beginning her first dance—frightened, startled, runs around, kneels on the chair, bending this way and that, gives expression to her increasing excitement in a series of leaps, throwing her legs alternately backward. Then, she kneels down in an attitude of prayer, bending in turn forward and backward, to jump up again and wander excitedly about. Finally, she kneels again, in a lunging position toward the mirror, her right hand held below her breast, the left above her shoulders, close to her ear.

The attendant, after another intermediate dance, employing the described motive, kneels before the woman and with a sharp, cutting gesture thrusts her hands from above into a horizontal position, as if she meant to sunder the air between her and the mirror. The woman in highest agitation, faces about, and dances on her knees toward the right, then backward; finally, collapsing, she rolls over on her back and lies flat, her hands stretched out.

The attendant, in a short dance, attempts to lift her up by means of magnetic power, without touching her.

Herodias' second great dance follows. Her left hand has reached across to grasp the black, rear portion of her purple gown and drawn it toward her left hip, her right hand is lifted, and as if with warding-off gestures, this striding dance develops, given over and again expression by the insistence of the right hand. Walking in relief-like, archaic manner, her body swings to and fro while her legs swing alternately backward and forward. Her steps extend in length and height. She stops in the center, her right hand again solemnly raised.

Once more the attendant steps behind Herodias and touches her; and as if struck by lightning, she continues her dance, accelerating it, in curves and circles. Finally, she sits down on the chair, hiding her face in her arms. As the despairing servant humbly dances around her, the woman gradually regains her composure, in disjointed, short phrases, with rigid gestures, to stand finally in a frontal position, her right arm raised, her left hand again drawing the black part of her dress around her.

The last two dances, separated from each other by only a short scene with the attendant, start with a restless change of passionate gestures: a springing with legs thrown forward and backward; a kneeling with rapid rocking; a pushing of herself forward with swinging torso. Then, at the peak of agitation, she hastens to the attendant, leads her to the chair and seats her

upon it. Once more, she wraps the black part of the dress about her. In this position, the torso facing front, she moves along with feet turned sideways, her eyes bound to the mirror; then she executes a short springing dance in place, throwing her feet backward, and now, releasing her gown, she slowly turns around herself. In a number of short movement phrases that alternate between skipping steps with hands stretched flat forward, and kneeling down, the dance once again accelerates into a groping around with outstretched arms. Then the tempo slows down, the movement ebbs in a few turns. Finally, the woman lies flat on the ground. But once more on her feet, she stands facing left, her eyes and right hand upraised. The attendant kneels down behind her and leaning forward, extends her right hand toward the woman.

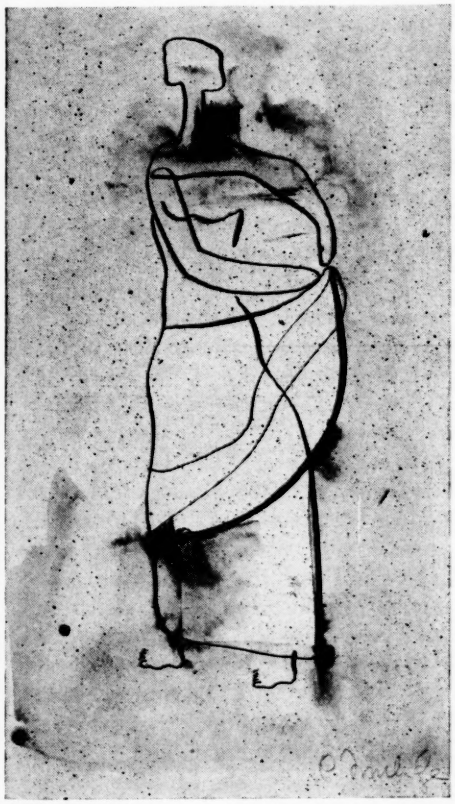
Herodias faces about and lifts up the servant. The latter, walking around her, slowly undoes her mistress' gown, slipping it off her shoulders until she stands in dazzling white. Herodias stretches her arms high, opens them wide, her hands bent downward, palms out.

The servant tenderly places a long black scarf over the back of the chair behind the woman. With a sudden quiver, Herodias passes her hands downward over her breasts, extends her arms, strides about in a great curve to the chair, kneels down, takes the black cloth and winds it around herself, Thus, draped in black, she stands besides the chair, her entire being poised in a great wave of expectancy, and, while she slowly turns to walk off, the stage grows dark.

The writer set down these impressions of the dance-drama—having seen it only twice—basing them on a few notes he made during the second performance. He has omitted all details and has tried to sketch merely the main lines of the action. (Just before this went to press he viewed *Herodiade* once more in Miss Graham's New York Season, January 1946. The impression was that the work, starting with the costume, was modified in various respects, thus gaining greater unity in line and vein. It was too late to rewrite this part of the article with regard to the changes.)

A description of this sort, approximative as it is, might, at least, suggest the manner in which Martha Graham's Herodias struggles with her inner resistances, again and again overpowered by them, to at last free herself and embrace the destiny that awaits her. Mallarmé's *Hérodiade* is plaything and victim of subconscious experiences—a psychoanalytical case, almost. Martha Graham's Herodias, on the other hand, emerges as the heroine of an ordeal fate has burdened her with, and which she overcomes victoriously. The path of destiny she treads leads her to the inner freedom to affirm the lot bequeathed her. Mallarmé's poem shines and glitters like a gold adornment encrusted with precious stones. Martha Graham's dance-drama presses upon us with the darkly glowing colors of tragedy.

Thus, the inexhaustible theme of the legendary dancer has found a new and surprising realization. The heroine of Mallarmé's *Hérodiade* had already turned far afield from the spirit of the original story. But the poem was still bound with the biblical tale through the mystic Canticle of St. John, which had been intended to form a part of the cycle. Martha Graham's dance poem is a wholly free creation; and only the name of the heroine recalls the biblical background.



"Herodiade" by Charlotte Trowbridge

Reviews

(*continued from page* 46)

as though she had really established a relationship between her own body and the space surrounding it, and this fact produced a kinship between her and the figures. Of all the afternoon's works it seems most worthy of repetition.

Ethel Winter has great personal charm and gives the impression of disarming naturalness on the stage. Her style of movement, too, is simple, unaffected, and smooth. *In the Clearing* with music by Gregory Tucker, presented her at her best. As unpretentious as its title, the composition was direct, almost naive, and refreshingly devoid of the usual "emotional purge." *Heartbreak,* to music by Betty Horner, while considerably more personal in approach, bore similar signs of warm gentleness. However, the quality that gave effectiveness to its predecessors somewhat debilitated *En Dolor Hoy.* A stronger, more biting approach would have been more in order.

In contrast to Ethel Winter's youthful naturalness, Ann S. Halprin inclines toward the theatrical. This was quite evident in her serious solo, *Bitter Herbs,* whose title is more interesting than the dance proved to be. Perhaps *Bitter Herbs* proved disappointing because so much was expected of Miss Halprin after her first number, *The Lonely Ones,* based on cartoons from the William Steig book of the same name. Steig's humor, completely "wacky" on the surface, is basically, disturbingly serious. It is not easy to translate this dual quality into movement, and Miss Halprin did a magnificent job. The audience laughed heartily and gratefully.

Musical accompaniments by Doris Halpern, John Cage, Norman Cazden, Attarah Wishengrae, Gerry Schuster and Helen Lanfer were all of a high order.

D. M. H.

Roxy. The holiday show starred dance team Tony and Sally De Marco and presented the Gae Foster Roxyettes in a spectacular production number. The De Marcos, accompanied by a two-piano arrangement of the Beethoven composition, gave their new interpre-

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tation to *The Moonlight Sonata,* and followed with a lively number that started out Russian with the *Volga Boat Song* and ended up jitterbug with *Bei Mier Bist Du Schoen.* The Gae Foster Girls, costumed in Swiss-inspired dresses and starched white lace headdresses, wore specially-tuned jingle bells on their wrists and ankles and accompanied the orchestra in a rendition of *Two Hearts,* in a clever dance routine. Carl Ravazza, popular master of ceremonies, introduced Paul Winchell with his fresh-as-the-paint-on-his-nose dummy, Jerry Mahoney, the Rudolph Brudr, and Paul Remos and his Toy Boys.

R.W.

Dudley-Maslow-Bales Dance Trio. A capacity audience greeted the Dudley-Maslow-Bales Trio on February 3 at the YM & YWHA in New York. These three young dancers can always be counted on for a richly satisfying program. In fact, every appearance adds many new friends to their large and enthusiastic following.

Be it through the poignant use of dramatic contrast in *Short Story;* the youthful optimism of *To a Green Mountain Boy;* or the earthy wit of *As Poor Richard Says,* their approach is direct and human, and it constitutes a real shared experience on the part of the audience.

While the program consisted mainly of familiar works, they were generous in number (seventeen, to be exact), and all three dancers, plus their two guests, Nina Caiserman and Lili Mann, were in superb form. They approached their material with freshness and zest. Jane Dudley, in particular, left the audience fairly reeling with the power and brilliance of her movement. *Short Story* and *Cante Flamenco* became again the thrilling experience they used to be.

Zoe Williams provided her usual sensitive accompaniments and Tony Kraber his fine reading of *Inheritance.*

D.M.H.

Martha Graham and Dance Company. Miss Graham and her company inhabited the Plymouth Theatre for two weeks, January 21 through February 2. This year's company consisted of Erick Hawkins, Merce Cunningham, May O'Donnell, Nina Fonaroff, Pearl Lang, Marjorie Mazia, Ethel Winter, Angela Kennedy, Natanya Neumann, Mark Ryder, David Zellmer, Douglass Watson, Helen McGehee, Yuriko, and as special guests for performances of *Letter to the World,* Jean Erdman and Jane Dudley. Not only did the group give Miss Graham excellent cooperation, but they held the stage admirably when on their own.

The repertoire was drawn from works of recent seasons—*Appalachian Spring, Herodiade, Every Soul is a Circus, Salem Shore, Deaths and Entrances, Letter to the World, Punch and the Judy,* Mr. Hawkins's *John Brown,* and one new work, *Dark Meadow.*

Of the most recent dances *Appalachian Spring* remains the warmest and sunniest. Unlike other of Miss Graham's creations, it is a product of absolute quality . . . the set by Isamu Noguchi, costumes by Edythe Gilfond, the most tuneful "dancey" music ever given to a modern dancer (Aaron Copland's score) and beautifully fused choreography. This fusion of choreography where group movement is as strong as solo movement is becoming more and more characteristic of Miss Graham's work, and it makes for domestic solidity.

Appalachian Spring is one of few compositions that give Merce Cunningham opportunity to display the magnificent virtuosity of which he is capable. His solo section, while slower in tempo than last season, remains a highlight.

Although Mr. Hawkins's acting has improved somewhat this year, his choreography in *John Brown* remains naïve. True, the basic idea is laudable and pertinent, but the method of composition is at best clumsy. What emerges is a spoken dialogue between Captain John Brown (Mr. Hawkins) and the Interlocutor (Erik Martin) with the dance as a fragmentary accompaniment . . . one more proof that nobility of idea does not suffice to make valid dance.

The other works in Miss Graham's repertoire stand up exceedingly well under repetition, especially when the repetition is as fine as was indulged in this season.

The new work, *Dark Meadow,* was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, presented with its permission. Since its first performance on January 23, much has been written and said about *Dark Meadow,* for like all of Miss Graham's major works, it bears a highly personal approach, and gives rise to volumes of controversy, discussion, condemnation, and praise.

The main criticism levelled against *Dark Meadow* is obscurity. But here

we deal with a relative term. The program notes list the dance as the "adventure of seeking," the "re-enactment of the Mysteries which attend that adventure." Signposts along the adventure are "Remembrance of the Ancestral Footsteps," "Terror of Loss," "Ceaselessness of Love," and "Recurring Ecstasy of the Flowering Branch." These are developed through a simple set of characters: She of the Ground, portrayed by May O'Donnell; He Who Summons, danced by Erick Hawkins; They Who Dance Together, portrayed by eight members of the group; and One Who Seeks, by Miss Graham.

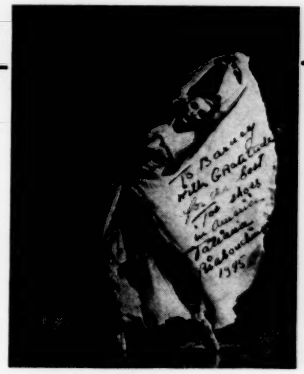
Dark Meadow does not have a plot in the storybook sense of the word. This is replaced by carefully developed structural formality. *Dark Meadow* does not have a set in the Broadway sense of the word. *Dark Meadow* contains few clichés—even Graham clichés.

Incisively and often fiercely it delves into the world of emotion and draws forth sensations and yearnings common to all men in varying degrees, but rarely acknowledged or recognized. The work is obscure because it deals with an obscure world. By the same token it is luminously clear. For anything that adds to one's insight or enables the observer to identify himself with all or part of the proceedings on stage has clarity.

Although many of the choreographic patterns are strikingly original, this work is not a drastic departure from Miss Graham's recent creative vein. It is a step forward in her steady artistic growth.

The evolution begins roughly with *Every Soul is a Circus,* a portrait of a human spirit that cannot profit from experience. Then comes *El Penitente,* an archaic religious ritual with suggested overtones left undeveloped to preserve the flavor of the trio. In *Letter to the World* comes the evolution of an artist. With *Deaths and Entrances* we arrive at the first probings of memory and the sub-conscious hinted at in the preceding works; and in *Dark Meadow* all the tendencies burst forth ruthlessly and dramatically. One cannot help wondering where Miss Graham's fertile imagination will take her next.

And if one does not care to go along with the powerful emotional and intellectual drive of *Dark Meadow,* there



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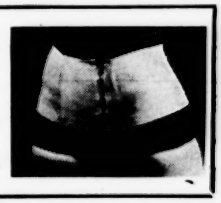

is much from a theatrical point of view to attract the eyes and ears. The decor, a series of geometric-looking objects by Isamu Noguchi, proves very versatile and through manipulation becomes part of the action. Edythe Gilfond's costumes are for the most part in keeping with the over-all flavor of the work.

Perhaps the weakest point of *Dark Meadow* is the relationship between dance and music. The dance gives the impression of moving *despite* the music, which neither enhances nor accompanies, but falls somewhere outside the two. At times the sheer drive and marked rhythmic patterns of the group alone or with Miss Graham as counterpoint are so complete unto themselves that one wishes the music were not there at all.

Where the fault lies it is hard to say, but it certainly is not in Louis Horst's conducting, which was of a uniformly high order throughout, especially considering that he was given so small a group to work with. It would be indeed pleasant some day to see Miss Graham and her Group backed by an instrumentation of adequate sonority.

D.M.H.

"Modern Dancers" by Eugene Schein

John Cage

(*continued from page* 21)

Syvilla Fort came to him with a plan for a bacchanale with primitive African flavor. The young composer, with his infallible sense of fitness, knew that a piano composition based on the twelve-tone row just wouldn't have the right flavor. He began to probe the depths of his musical background. What could be done to change the tone of the piano? His former teacher, Henry Cowell, had plucked the strings and run his fingers over them, producing novel effects. Negro jazz musicians often placed paper on the strings. And Bach societies had used thumbtacks in the hammers to make an improvised harpsichord.

With these meager precedents to guide him, the young inventor-composer set to work. He placed a huge magazine on the strings and then tapped gingerly on the keys. A strange and not unlovely sound came forth, but the magazine was unreliable. It slipped around. And so he progressed to heavier objects, a dish pan, for instance. Pretty soon he was scurrying around the house, collecting every movable object and placing it inside the piano. He tried small objects that could be fixed on or between individual strings at varying distances from the dampers. And so, the fascinating system of nuts, bolts, bits of cloth, pennies, rubber, and weather stripping made their way into the prepared piano as we know it today. The rhythmic and accoustical horizon of the piano was widened immeasurably.

Perhaps by now you're wondering what the prepared piano sounds like and how it fits in with the modern dance. It's really quite difficult to describe the tones produced because they vary with the composition. For instance, the music for Valerie Bettis's . . . *And the Earth Shall Bear Again* is hard and drumlike with very little overtone. On the other hand, the song for Jean Erdman's *Daughters of the Lonesome Isle* has an airy, almost celestial quality.

If you look for singable melodies in Mr. Cage's compositions for the prepared piano, you will be sorely disappointed. For the emphasis is on structural rhythm, rather than on structural harmony. Hence, they convey an almost uncanny feeling for the rhythmic structure of the dance, and what's more, for the breathing patterns of the dancers. And since a dancer's breathing depends in turn upon the intensity of his movement, the music achieves an amazing naturalness and suppleness.

Although Mr. Cage has experimented constantly with the piano, it is not his only work. After leaving the Cornish School he worked on the summer staff of Mills College, where he came in contact with Bonnie Bird and Marion Van Tuyl. One of his compositions for piano and electrical instruments was performed under the name of *Imaginary Landscape* by Miss Bird, and under the title of *Horror Dream* by Miss Van Tuyl.

The University of Chicago was the next step in the inevitable march to New York. And again, while leading the Department of Sound Experimentation in the School of Design, he prepared a percussion concert for the Chicago Arts Club and wrote a score called *The City Wears A Slouch Hat* for the Columbia Radio Workshop. Chicago, like its western sisters, has a flourishing modern dance life, and John Cage found eager collaborators in Gertrude Lippincott and Ruth Hatfield.

Finally, about three years ago, the Museum of Modern Art in New York requested him to organize its first all-percussion concert. Last winter his *Book of Music for Two Pianos* was performed at the New School; and last month one of *Three Dances for Two Pianos* received its premiere at Town Hall.

But although he has been experimenting and composing ceaselessly, and although he found time to contribute valuable non-musical research to the war effort, John Cage has devoted the greater bulk of his recent creative life to the dance. Valerie Bettis, Jean Erdman, Pearl Primus, Hanya Holm, Merce Cunningham, Iris Mabry, Marie Marchowsky, Nina Fonaroff, Yuriko, and Helaine Blok have gained much through his musical collaboration.

Like most outsiders, we were curious to know how a composer and dancer work together. We had a vague idea that they worked simultaneously. But Mr. Cage informed us that such a process would fall under the heading of improvisation, rather than composition. He went on to say that the usual procedure is for a dancer to complete his work and then to call in the composer, who watches the dance and tries to catch the general mood with its nuances. He also measures the total

length and general rhythmic structure, and with this information as a guide, goes off to make the accompaniment.

This rather common method of composition coincides with the popular modern dance conception that dance and music should form an indissoluable entity—neither one being complete without the other. But Mr. Cage is leaning more and more to the other side and now maintains that dance and music should compliment each other and still be able to stand each by itself. By way of proving his point he composed two pieces this year, *A Valentine Out of Season,* and *Thin Cry,* both of which were given to dancers *after* their completion. And in the future he intends to work from this approach.

Upon hearing so emphatic a declaration of freedom, we were prompted to ask whether the long association with the modern dance has in any way hampered his development as a composer.

"Oh, no," was the immediate answer. "I love the dance very much, and whatever my musical activities in the future, my works will always be available to dancers. After all, my entire approach to rhythmic structure is based on the experience I have had working with modern dancers."

This statement, in addition to being disarmingly honest, is more significant than it would first appear. It points the way to new possibilities for mutual enrichment between the two arts, and at the same time, lends a prestige to the dance, and specifically the modern dance, that few musicians have hitherto dared acknowledge. It takes a good composer to make such a statement—and John Cage is certainly that.

Ballroom Dance

(continued from page 47)

ribs, or both together. With this unifying action, for instance, the upper body is quiet as the hips maintain the Rumba movement, and in reverse, the hips stay centered while the upper body rolls, as in the Samba.

Once acquired, this body technique becomes the basis of endurance and natural rhythmic grace. It is maintained while dancing, initiates every movement, and can well be carried over with great benefit into our everyday activities.

Contrary Body Movement. In ballroom dancing, "Contrary Body Movement" is generally thought of as only a special characteristic of twists or turns. Actually it is the most elemental form of natural movement as used in efficient and graceful walking. Walk vigorously for a few moments, as if you were moving, erect and on the qui vive, to stirring martial music. As you do, you will find your left arm swinging forward with your right leg, and on the next step your right arm swings forward with the left leg. These oppositional arm and leg movements are simply the outward signs of an interesting mechanical action by which efficient movement and good balance are assured as the upper body weight is transposed from one supporting leg to the other.

The real control of this movement is not in the arms and legs. It is produced by the alternate shortening of the diagonal line from the lower side ribs to the opposite thigh joint.

Maurice Seymour

Popular Paul Shahin teaches social dancing and exercises via radio, on records and in easy-to-follow instruction books.

You've seen the football player as he gets off a long distance punt. Hold an imaginary football in your hand, allow it to drop, and feel this diagonal contraction as you kick. You will sense where the expert punter gets his stability and power. The oppositional cross pull that you should feel in correct and vigorous walking is similiar to this punting action—without the kick, of course.

In ballroom dancing the arms and hands, used for the partnership position of leading and following, are playing in a sense the same sort of passive role as in a punt, as opposed to the active part they assume in a game of golf or tennis. It is especially important therefore for the cross diagonal contraction from ribs to hip to function properly if it is to integrate efficiently the legs and torso. When this unifying action is carried out, the lead is transmitted and received definitely, and tensions in the neck, shoulders, arms and hands are eliminated.

Go back again to your vigorous walk, this time holding the two ends of a ruler at about shoulder level. Walk the ruler straight toward a mirror, and try to sense the alternate action of the rib and hip cross pull as you take each step. You have the making of a good dancer if you can move directly forward without any swing in your shoulders or swish in your hips.

The mechanism of Contrary Body Movement, as generally understood in ballroom dance circles, is simply a more complete or stronger usage of this diagonal rib-hip contraction. Its action is that of a twist, such as you would apply in wringing the water out of a wet towel. Its main purpose is to facilitate change of direction.

You can test this by walking your ruler—this time very slowly—as though you were weaving among other couples on a dance floor. As you rest upon each foot in turn, use your Contrary Body Movement twist to make changes of direction of varying degrees. If you understand this principle now you should have little trouble with turns and twists on the dance floor.

The Stretch-Rest Principle. A definite alternation of action and rest is an important phase of rhythm. Or, explained in another way, physiologically correct rhythmic movement is ex-

(continued on page 57)

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Skateries

(*continued from page* 12)

their hair cut! He tells the female skaters that their skirts must not be shorter than two inches above the knee. The roller man caters to the bobbysock trade—a trade that reminds one of savages out of a jungle with the lights, bullets, dice, lucky charms, etc., dangling under their skates; colored shoe laces, pom-poms, trinkets, everything imaginable hanging upon their shoes; colored stockings rolled down over the top of the shoes. Add their peculiar style of skating around the floor as though they were doing a jungle war dance—you have the very trade that is killing the roller skating business. Compare a jitterbug dance (roller skating) to a beautiful ballroom dance (ice skating). In short: *the ice man plays to the public—the roller man plays to the skater.*

The roller rink operator by playing to the skater must depend upon the skater to increase his business. That is, he must depend upon the skater to bring him new skaters. The ice man on the other hand plays to the general public. This increases his business because it gives him a greater volume from which to draw. The public come to watch the ice skating show or exhibition; then they go home, ask their children why they are not ice skaters. To see their children skating before a large audience is a mighty drawing power for parents to resist. To see Jane and Joe skating in beautiful costumes before a large audience must send many a thrill through a parent's heart.

But to see a girl being twisted into many contortive positions by a spin-dizzy skater in the center of a roller floor is hard for a mother to digest. This spinning is the most damaging factor in roller skating other than the roller man's desire to throttle the desire of the fair sex to wear attractive skating costumes.

The ice man knows something about skating or he employs some one who does. Any one who can get a thousand dollars together to purchase a hundred pair of roller skates and a sound system, rent a hall, generally 100 by 50 feet, is in the roller skating business. After he is in the roller business one year *he knows all about it.* Unless Lady Luck smiled upon him in favoring the location, in two years he will be out of business or he will find a new location. All he has to do is pack his skates and sound system in the back of his automobile to travel to a new location. The ice man must stay to be a success or go broke. You can't pack the material which goes into the making of an ice rink in the back of your car. It takes only a *thousand dollars* to be in the roller skating business—but it takes *thousands to be in the ice skating business.*

The business intelligence and acumen of the two operators may be compared likewise. One has it—the other hasn't. Of course this is my personal opinion.

The ice operator does everything in his power to have the public attend his ice rink nightly. He encourages the parents to come to his ice rink to watch the skating. He makes the necessary provisions on blue prints for the handling of spectators of his ice rink. Not one single thing is overlooked in the building of an ice rink which will make it as comfortable as possible for the spectator.

The roller rink operator, on the other hand, makes no accommodation whatever for the spectator. Everything is done to keep the public out of the roller rinks. Why? I don't know. If parents do accompany their offspring to the roller rink, they must sit with the skaters and run the chance of having some smart aleck, generally in levis, skate into them, half breaking their shins.

In the roller rink it gets disgustingly monotonous to watch the skaters go round and round and round doing the same thing over and over or to see the rink trick-skater do a type of skating that belongs in some circus side show. Why do roller rink operators permit this? Well, friends, because they themselves do not know how to do otherwise.

The solution to the roller rink problem—TIME.

The time will come that to be a roller rink manager or operator, one will have to know figure, dance and show skating, have a thorough and comprehensive knowledge of this type of international skating. This is the future to which the State and National champions may attain—operating and

managing the luxury roller rinks in the not too distant future.

Then there is the *Skating Vanities* which the champions may join. The *Skating Vanities* is without doubt the greatest single factor in the world today, boosting and developing roller skating. I know many roller operators who would not go out of their way to see the greatest roller skating show man has known, yet these roller rink operators know all there is to know about roller skating! What do you think?

That one big cry by the conscientious roller skater is still heard on the Pacific coast: "When will the eastern roller operators come to build real roller rinks?"

[*Editor's Note:*—The picture is changing rapidly: things have been happening on the Western front since Paul wrote this article . . . new organizations are being formed, new pros hired, and Fred Bergin has moved in. It is true that this story was written about conditions on the West Coast, but to be perfectly frank about the matter, most any section of the country could have been used for the setting (except for the ice skating angle, in most instances).]

* * *

Mr. and Mrs. (Jack and Betty) Cleary have succeeded Edna Bauer Souce as pros at Eastern Parkway. Edna left in January.

* * *

Jim Ferris, back from the Army, is working with his wife, Millie, at Bay Ridge Rink. Jim went pro at Bay Ridge just prior to his induction.

* * *

Fred Bergin, former operator of Bal-A-Rue, Medford, Mass., now is the owner and operator of a Fresno, Calif. rink.

* * *

Lovely blue-eyed Irene Maguire, who was placed at the head of Cal Asher's list of femme skaters of the year for 1945, finished a close second to Faris Nourse in the ladies junior event in the recent Middle Atlantics. Donna Jean Pospisil, another girl who roller skates as well, took the ladies senior title without a struggle, uncontested. Paul Von Gassner, senior pro at Playland, Rye, introduced two new roller skating pair teams to the ice: Betty Morgan-William Scheurer and

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PARTNERS WANTED—page 8

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Natalie Morrow-Reggie Opie, and finished third and fourth behind Yvonne Sherman-Robert Swenning and Anne Davies-Carleton Hoffner Jr. in the mixed pairs event. (Limited space prevents listing the winners of all of the Middle Atlantic contests.)

* * *

Jack "Skippy" Coyne, another dischargee, has taken over the duties of pro at Rollerland Rink, San Jose, Calif. A silver medalist, Skippy taught on both ice and rollers before going into the service.

* * *

Having passed her silver medal test recently, Diana Lanzotti, Twin City skater, became the youngest figures silver medalist in the USARSA.

* * *

In his "Tips on Tables" recently Robert Dana went all-out in praising the *Ice Quakes of* 1946, the St. Regis' Iridium Room show. Apparently Dorothie Littlefield did a splendid job of choreography here.

* * *

At the first general rehearsal for the RSROA Polio Show, held in Gay Blades, Donald Anderson (March of Dimes poster boy) was presented with a pair of shoe skates by Vic Brown.

* * *

Sonja Henie's *Hollywood Ice Revue* is twice as good as was the 1945 edition of the same show. When the tour ends, Sonja returns to Hollywood to finish work on *The Countess of Monte Cristo.*

● ● ●

A young lady from the Middle West, after visiting one of our up-to-the-minute roller rinks, said: "Back home we were not allowed to visit roller rinks . . . I found a refined crowd skating at this rink, not a bunch of hoodlums." Many operators all over the country have learned that it pays to cater to refinement and tossed out rowdyism during the last 10 years. The dances on wheels have made a tremendous difference in skating rink clientele.

● ● ●

George Apdale, president, announces that the 1946 USARSA Nationals will be held at Norwood Rink, Ohio, May 7-11.

Ballroom Dancing

(*continued from page* 53)

pressed through the interplay of muscular tension and relaxation.

In dancing, every step or short sequence has a rhythm composed of the action phase and the rest phase. Almost everyone thinks of dancing in terms of action alone. The resting part of steps has not generally been emphasized as of basic importance. But it is. The rest position should be thought of as the beginning and end of each slow step or step sequence.

The rest is just what its name implies, for it gives that recurring opportunity for relaxing the muscles of the body which have been tensed for movement. Second, it is the springboard for the start of motion and change of direction. It is in the instant of rest that leverage is best mobilized for the next movement.

To become aware of the alternate sensation of stretch and rest, let us try our walk again, this time from a normal erect standing position, with feet together and parallel. From your position of integration, move forward one step, starting with a long upward and forward stretch that begins with the ribs and elongates each section of the body down to the big toe of your supporting foot. The stretch that initiates this movement should feel something like a deep yawn. If you have used the diagonal hip and rib contraction you will land on the other foot in a position of balance or rest.

It may prove surprising to find that it takes a little practice, while in slow motion just to move in balance from one foot to the other. If you are good at this, try holding the ruler again at shoulder level as you walk a few steps

"Whaddya mean, our new step? Nancy swallowed her Sinatra pin!"

to acquire in this position the sensation of contrasted rest and action.

Dancers tend to fall into either of two types—first, those who remain so completely relaxed that their heavy, lethargic dancing gives no lift either to themselves or to their partners. Then there are those who are all vigor—never relax, and with whom one dance is equal to a day's work.

The good dancer knows how to blend the ingredients of vigor and relaxation. He has found that almost all practical step combinations have one or two "slows" per bar of music, which give opportunity for instants of relaxation. It is these moments of rest, in between the "quicks" of the steps that dissipate monotony, eliminate fatigue and add immeasurably to the quality of rhythm.

The Rest Position. The body alignment in the ideal rest position is the blue print of postural balance to be approximated while dancing. Make this simple test to picture the correct lineup. Stand and face a flat wall. The feet should be close together and parallel, with the weight distributed evenly between both feet. The body should be relatively erect from ankles to head. The toes should be about three inches away from the base. Notice the distance of your chest from the wall. It will probably be several inches away.

Now, using your position of integration and the stretch, rise slowly on the balls of the feet, without changing the upright alignment of the body. Notice first you cannot rise without tipping forward in your ankle joints. Notice, too, that as you achieve an easy rising position, your chest will just about touch the wall. Now lower the body slowly while keeping this light wall-to-chest contact, and without changing your ankle-to-head alignment. Can you control this gradual lowering of your body, or do you tip backward, pulling the chest away from the wall? This lifting action should be slow and comparable to that of a jack lifting an automobile.

Try this rise and fall again, as carefully and accurately as possible. Note the pressure of the ball of the foot against the floor, the controlled up-and-down leverage of the heel. Observe the relationship between the maintenance of the light chest-wall contact and the distance your feet are from the base of the wall.

This simple test illustrates several very important points. First, it establishes a "readiness for action" stance. Second, it sets up the relative position of the body for the chest-contact position for leading and following. When partners can rise and fall without holding or falling forward or backward, the perfect relationship is established. Third, the test shows the important part that heel leverage has in body movement and control, for it is the use of this heel leverage, rather than a bent knee that determines the length of one's steps.

Carry this simple test a degree further by shifting your weight completely to one foot, finding your body alignment as in the first test, and letting the heel leverage of just the supporting foot lift you. Repeat with the opposite foot. *The development of this alignment with proper foot leverage and timing is one of the most important factors in good dancing.*

(*To be continued*)

News and Cues

(*continued from page* 4)

York *Times*, is rumored at work on a play.

Ballet. MARIA KARNILOVA and DAVID NILLO from Ballet Theatre have been signed for the all G.I. show to be presented soon on Broadway . . . LUBOV ROUDENKO is guesting in her role in *Rodeo* at the Ballet Russe's engagement at City Center, and TODD BOLENDER will appear in his own *Comedia Balletica* . . . VICTOR Records released a new "recordrama" of *Swan Lake*, with Goldschmann conducting the St. Louis Symphony Orchestra.

Dance and Grow Slender, by Paul Shahin, Pan-American Publications, Chicago, 64pp.

A valuable book for professional and layman that teaches the rumba, samba, tango, conga, waltz and foxtrot. Instructive paragraphs on each are simple, accurate, illustrated with specially-posed photographs and well thought out diagrams of steps and patterns. Eleven full pages of music (always a problem to the teacher) for the dance rhythms and suggested recordings.

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BALLABILE

by ANN BARZEL

When we were terribly young and impressionable we heard a lecture on modern dance. "We do not dance bluebirds or green horses," said the ardent dance revolutionist. "The moth and the flame, the crepe paper costumes and the scarves belong to a superficial and childish era. The modern dance deals with adult human emotions and problems of today." With the rest of the enlightened mob, we tittered at the silly past and applauded the profound future.

Yesterday we went to a demonstration of modern dance by a very progressive school. A speaker spoke eloquently about the creative force of the modern dance and its base of significant universal emotion that made it the most vital of American arts. Then came a program of creative compositions. Included were dances called *The Fountain, Dreamland, Flowers* and (honest, we're not just making it up) *Moths* and *The Flame*—the latter complete with crepe paper streamers floating from the shoulders of the flame —or was it a moth? Isn't this where we came in?

* * *

The era of Taglioni and Elssler is known as the Golden Age of Ballet. It certainly was golden. Dear dancers, as you slice that chunk of income tax off your annual pittance, sigh for the days when Taglioni got over $50,000 for one season in St. Petersburg and Elssler collected over $100,000 in less than two years in America. No modern ballerina is getting that—even before taxes.

* * *

Just in case some choreographer is looking for a timely idea, we came across a record of a ballet-divertissement called *The Warrior's Welcome Home.* It was given in Philadelphia in 1796 and glorified "Liberty, Independence, Washington, Wayne and the Western Army."

* * *

Alicia Markova is acknowledged to be one of the foremost ballerinas of our day—or any day. And now that she has earned the title of ballerina and the prerogative to dance ballerina roles there are those who begin to whisper that she is limited, she can do only classical dancing. If she really were limited it would be a nice way to be limited for the ability to dance classical roles truly well belongs to very few dancers—you can count them on the fingers of one hand, with your mittens on.

However, the truth of the matter is that Markova proved her versatility long ago. Some of the best dancing she did in America was in the part of Woman in Massine's *Rouge et Noir,* a very modern work which demandad a plastic style. Two seasons ago Markova was very successful in the dramatic, fiery role of the gypsy girl in *Aleko.*

An important phase of Markova's career was the years she danced with

Rambert's Ballet Club and with the Vic Wells Ballet in London. There she reached great peaks of popularity in a repertoire dominated by the very chic, often psychological ballets of Frederick Ashton. She certainly was anything but limited when dancing the leads in *Les Rendezvous, Rio Grande, Facade, Lord of Burleigh, High Yellow, Les Masques* and *Foyer de la Danse* as well as appearing in *Giselle, Swan Lake,* and the *Nutcracker.* In the Markova-Dolin ballet she danced every type of role.

* * *

Dancing in a cabaret may not be an ideal situation, but young dancers should not be too revolted by the idea. Enrico Cecchetti made his St. Petersburg debut in an open-air restaurant which featured entertainment. Pavlowa danced a number of weeks at the Midway Gardens on Chicago's South Side. Between sips of beer, Chicagoans watched the great ballerina dance her famous *Gavotte, Autumn Leaves* and other dances.

* * *

A few years ago, two young girls joined Ballet Theatre and immediately went to Mexico with the company where Fokine was making a new ballet with Baronova and Markova in the leading women's roles. The newcomers were very happy to be on the back fringe of the corps de ballet while Markova and Baronova danced the stellar roles in *Bluebeard.* This was a very short while ago. This season the two youngsters were dancing the parts made for the famous ballerinas. Margaret Banks is dancing Baronova's role as Bluebeard's sixth wife and Barbara Fallis is dancing the part of the Princess, first done by Markova. It does show that the positions of dancers in the corps de ballet of our big companies is more flexible and hopeful than most people commonly believe them to be.

* * *

Labor strikes may be very 20th century, but back in 1779 there was a Revolt of the Opera in Paris when the dancers demanded a number of concessions of the directorate. Self-inflated Gaetan Vestris, one of the leaders of the rebellion, gave himself the heroic title of "George Washington of the Revolt." His son Auguste landed in jail for telling one of the directors he was merely the "farmer" of the artist's talents.

* * *

Elisa Stigler of Chicago recently got a new adult pupil who quit after a few lessons in Spanish dancing. She confided to a fellow pupil that Miss Stigler was very old-fashioned and slow. She had given her a dance that was the equivalent of three choruses in length and it did not have a single splits or cartwheel, while her former teacher always got in several before the end of the second chorus!

The sketches in this issue were made during performances of Leonide Massine's "Ballet Russe Highlights" by Esther Goldenberg of Westmount, Q., Canada.

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